SHOWCASE

Music Clubs Magazine

November-December, 1960

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National Federation of Music Clubs

Announces 1961 Auditions

YOUNG ARTIST AUDITIONS

Qualifications: Open to artists ready for a national concert career in five classifications: Piano and Violin (ages 20 to 30), Man's and Woman's Voice (23 to 35), Chamber Music (20 to 35).

Awards: $1,000 cash in each classification (may be applied toward a New York Town Hall debut recital)—auditions with the Metropolitan Opera Company (for voice winners)—management contract with National Artists Corp.—paid solo appearance with the Boston Symphony "Pops"—paid solo appearance with the Detroit Symphony Orchestra in summer concert series—paid solo appearance at Transylvania Music Camp or Brevard Music Festival—other supplementary awards.

History: Initiated in 1915, these renowned auditions are the most long-standing and important competitions of the kind in the Western Hemisphere. They have helped to launch the careers of such internationally-known artists as Ivan Davis, pianist; Carroll Glenn, violinist; Margaret Harshaw, dramatic soprano; Ida Krehm, pianist; Paula Lenchner, soprano; Martha Lipton, mezzo soprano; William Masselos, pianist; Nan Merriman, mezzo soprano; Eunice Podis, pianist; Carol Smith, contralto; Izler Solomon, conductor; Claudette Sorel, pianist; Rosalyn Tureck, pianist; Robert Weede, baritone.

State Auditions: Held between March 1 and 15, 1961.

District Auditions (for State winners): Held between March 15 and 29, 1961.

National Semi-Finals (for District winners) and **Finals:** Held during the 31st Biennial Convention of the National Federation of Music Clubs, Kansas City, Missouri, April 19-26, 1961. National winners are heard in recital during the convention, which attracts hundreds of musicians from all parts of the country.

Deadline for Entry: February 15, 1961.

Note: Young Artist Auditions Bulletins, giving complete rules and requirements, may be secured from the National Federation of Music Clubs, Suite 900, 410 South Michigan Avenue, Chicago 5, Illinois (20¢ each).

STUDENT AUDITIONS

Scope: Thirty-seven awards and scholarships are offered in the Student Auditions of 1961, to young musicians between the ages of 16 and 25.

NFMC Biennial Student Awards: Seven National Awards of $200 each for winners in Piano, Organ, Man's Voice, Woman's Voice, Violin, Violoncello and Orchestral Winds (flute, oboe, bassoon, French horn). Winners appear on the Youth Day program of the 1961 National Biennial Convention, Kansas City, Missouri, April 19-26.

Marie Morrisey Keith Scholarship: A $500 scholarship, payable in two annual installments, rotating by Regions each year. 1961 award in the Central Region (Arkansas, Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma, South Dakota, Texas, Wisconsin). Classifications open to students of Piano, Voice (Man's or Woman's); String (violin or violoncello) and Orchestral Winds (flute, oboe, bassoon, and French horn).

Chatham College Opera Workshop: Fourteen full tuition scholarships for District voice winners of Student Auditions, including room and board for the August, 1961, summer session of the Opera Workshop at Chatham College, Pittsburgh, Pennsylvania. Minimum age limit, 21.

***Eastman School of Music:** One full tuition grant covering four years of undergraduate study is offered in violin at the Eastman School of Music of the University of Rochester, Rochester, New York.

***Millikin University:** Four four-year scholarships, totalling $1500 each, at Millikin University, Decatur, Illinois, for Piano, Voice, Strings, and Orchestral Winds (flute, oboe, bassoon, French horn).

***The New School of Music:** Five tuition scholarships, valued at $1,000 each and renewable for three or four years are offered in violin (two), viola, cello, and contrabass to students preparing for professional orchestral careers at The New School of Music, Philadelphia, Pennsylvania.

***Peabody Conservatory of Music:** A $1200 Scholarship, renewable annually up to four years is offered to a string winner (violin, viola, violoncello or contrabass), covering full tuition and partial maintenance at the Peabody Conservatory of Music, Baltimore, Maryland.

***Shreveport Symphony—Centenary College:** Four tuition scholarships, including board and room, valued at $850 each per year, at Centenary College, Shreveport, Louisiana, renewable until the student earns a Bachelor's degree. Open to players of Orchestral String Instruments (violin, viola, cello, contrabass).

State Auditions: Held between March 1 and 15, 1961.

District Auditions (for State winners): Held between March 15 and 31, 1961.

National Finals for District winners, and in the Keith Scholarship for State winners: Held in April, 1961, by tape recordings.

Deadline for Entry: February 15, 1961.

Note: Student Auditions Bulletins, giving complete rules and requirements, may be secured from the National Federation of Music Clubs, Suite 900, 410 South Michigan Avenue, Chicago 5, Illinois (20¢ each). For dates and places of auditions in your state, consult the State Student Auditions Chairman.

***It is understood that the applicant must be a high school graduate or a member of the graduating class of the year of the audition.**

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National Federation of Music Clubs
Mrs. C. Arthur Bullock, President

Editorial Office
Suite 900
410 S. Michigan Ave.
Chicago 5, Ill.

Editor
Lois Winterberg

Editorial Assistant
Christine Reynolds

Editorial Board
Chairman
Mrs. Ronald A. Dougan
Colley Road, Box 620
Beloit, Wis.

Miss Quaintance Eaton
117 W. 57th St.
New York 19, N.Y.

Miss Martha Galt
Box 375
Canton, Ga.

John Tasker Howard
Mount Kemble Lake
Morristown, N.J.

Dr. Merle Montgomery
120 East 36th St.
New York 16, N.Y.

Student Division Editor
Mrs. H. A. Combs
1410 Fairview Ave.
Columbus 12, Ohio

Editor Junior Highlights
Mrs. Blanche Schwarz Levy
825 West End Ave.
New York 25, N.Y.

Chairman of Publications
Mrs. Warren Knox
Ten Eyck House
Selkirk, N.Y.

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The Afterglow of Christmas

CHRISTMAS comes to the World of Music; and leaves us in wonder on its afterglow.

The Christmas season is one of happiness; and that happiness resounds in the World of Music. All of us, men, women, and children, burst into song—whether gathered around the home piano, the Christmas tree, in social groups, or at the place of worship rejoicing at His birth. Within all Christendom, we hear the varied carols, songs of glad tidings, great hymns, and music of the church; and lift our voices in:

"Glory to God in the Highest, and on Earth
Peace, Good Will Toward Men."

It resounds again and again. Then, in quietude, we are filled with wonder on its afterglow.

It's at Christmastide that we especially sense anew the joy of giving, recount our blessings and give thanks, rekindle the spark of kindly feeling of love and consideration for our fellowmen. Then, we pause, and wonder on its afterglow.

While Christmas holidays ring out the old year, they record rich experiences for your President. Treasured among them was the privilege of sharing anniversary celebrations of our member organizations and paying tribute to their Founders. Many of these Founders were soft spoken and grey haired, and they smilingly portrayed the spirit of Christmas and its afterglow. For they had shared the joy of music, the good will toward fellowmen which represents the ideals and purposes of our Federation, especially expressed in Extension.

And so as the Christmas bells sound and re-echo their call of good will for all the civilized world in this season, we are again reminded of the supreme service of music on earth; the unifying of mankind into one universal chorus.

May each of us, expressive of the afterglow of Christmas, help to make this mighty force for harmony reach into more hearts. Then Christmas comes to the World of Music all year.

In this, my holiday greeting to the membership, I wish for you the Christmas spirit with its afterglow, and many blessings in the New Year.

Dorothy Dann Bullock

Notes AND Quotes Letters to the Editor

A Commendation

Dear Miss Hurley:

We deeply appreciate your letter of October 19, telling us about the fine program you conducted across the nation and embracing 5,500 of your clubs. Please extend our thanks to the officers of your organization for their splendid cooperation.

We feel confident that our "Register, Inform Yourself and Vote" program will be most successful, especially so with the wonderful help we have had from the National Federation of Music Clubs and our many other partnership organizations.—**J. C. Cornelius,** President of the American Heritage Foundation, New York City. [**Ed. Note:** Miss Hurley is our Marie Hurley, of course, Legislative Chairman.]

Photographed at the "Work, Give, Vote" Luncheon at the Statler Hotel, Washington, D. C., June 6, 1960 immediately following the American Heritage Foundation Press Conference, are: left to right, John C. Cornelius, President, The American Heritage Foundation; Bernadine Eschief, National Congress of American Indians; C. A. Tesch, Director, National Americanism Commission, The American Legion; and Marie A. Hurley, National Legislation Chairman, National Federation of Music Clubs.

A Good Idea

My dear Mrs. Dougan:

I enclose a photostat copy of a letter from DAR headquarters which I thought might be of interest to you, as NFMC Chairman of American Music. Evidently, copies have been sent to most of the large companies in the country. It occurred to me that perhaps NFMC could cooperate with the DAR on the local level in places where members may have mutual interrelationships, in concerts of American music during February. Certainly, our history enters into our music, and I think that more and more people should be made to realize that music also enters into our history!—**Mrs. Marion M. Richter,** National Chairman WNYC Broadcasts.

Likes Our Name

May I add a word of commendation about *Showcase Magazine.* I have been very pleased with the recent issues and I also like the new name very much.—**Mrs. Philip F. Eckman,** State Extension Chairman, 4720 London Rd., Duluth 4, Minnesota.

Showcase, A Letter From Home

Congratulations to all who are concerned with editorial policies of our new *Showcase.* It is attractive, informative, and thoroughly worthwhile. To me the policy of including pictures and brief articles of an overall nature is most commendable. I feel that we as club members are interested in seeing pictures of members in many parts of the nation. Frankly, I enjoyed seeing likenesses of several friends in the last issue of *Showcase.* It really was like a letter from home. The articles are stimulating and thought-provoking and the format is eye-catching, so sincere best wishes and congratulations from a former national chairman. —**Alpha C. Mayfield,** Hannibal-La Grange College, Hannibal, Missouri.

The Banjo Story

The banjo was invented by two brothers, Ben and Joe Sweeney of South Carolina about 1820 and for many years afterward it was known as "Ben 'n Joe." The brothers were wandering minstrels, traveling from town to town singing and dancing on street corners and country fairs. At first they used guitars, but soon discovered they needed an instrument with a louder sound to serve as accompaniment in the open air. After long experiment, they devised a method of attaching a long wooden neck, with cat-gut strings to a cheese box rim, over which was stretched a coon skin—dried until it was tight as a drum. When the strings, passing over a bridge in the center of this drum, were plucked the sound could be heard quite well. Their original invention had six strings, but they soon re-strung it with five. The fifth string is shorter and known as the hum string. In time the cumbersome name "Ben 'n Joe," was shortened to "Banjo."—from program of Eighth Annual **Florida Folk Festival.**

Any Other Organist Clubs?

As far as we know, the only Club of Women Organists is the one in Chicago. If there are others, we should like to hear from them. The purpose of the Chicago Club of Women Organists is to "dignify and promote the organ profession among women." It was founded by Lily Wadhams Moline in 1928. At that time very few churches would employ a woman organist. They did not consider a woman capable of mastering the King of Instruments. But in that field, as well as many others, women have gained recognition and distinction.—**Wilma Leamon,** Chairman of Organ Division of Illinois Federation of Music Clubs.

Idaho Resolves

During the 1960 Idaho State Convention, the following resolution, written by Mrs. Eli Weston, National Vice President of the Western Region, was read by her and the resolution was accepted by the Convention:

"The Idaho State Federation, member of the National Federation of Music Clubs, goes on record to propose that students of junior high school and high school level throughout the state be allowed to use free class periods for private music instruction, provided high standards of instruction are maintained."

It also proposed that, "College and high school administrators be encouraged to allow music department heads to develop and maintain an evergrowing standard of music instruction and that the presentations by collegiate music organizations be maintained at a high level."

More About Sacco-Vanzetti Opera Project

(See NFMC Resolution, which is reproduced in its entirety on page 26, of the September-October *Showcase*)

. . . from National Review, New York, New York, September 17, 1960:

National Federation of Music Clubs (600,000) protesting commission to Soviet apologist Marc Blitzstein to do opera on Sacco-Vanzetti —"exploiting the criminals Sacco and Vanzetti through the medium of opera is not good taste and will provoke undeserving emotional display."

. . . from The Standard-Times, New Bedford, Massachusetts, September 3, 1960:

"The Board of Directors of the National Federation of Music Clubs deserves the highest commendation for voting emphatic opposition to the Metropolitan Opera Company's proposal for an opera based on the Sacco-Vanzetti case.

"There is no record of a national organization as large and influential as the federation taking such a forthright stand against continued distortion of this murder trial and conviction. The board's action may be a pioneering landmark that will help greatly to 'clear the record.'

"As this newspaper pointed out last March, the composer of the unfinished opera, Marc Blitzstein, has a long Communist-front record. He was a defender of the notorious Soviet purge trials of the 1930's, in which thousands were executed for differing politically with Stalin.

"The music federation directors identified Blitzstein as an admitted member of the Communist Party from 1938 until 1949 and charged that he was 'exploiting the criminals Sacco and Vanzetti . . . in opera purporting to be American folklore.' They asked the Metropolitan to cancel plans for any opera 'which attacks the American system of government, judicial and/or political,' and, in particular, Blitzstein's.

"What the board asks, cancellation, is exactly what should be done. The excuse offered by the Metropolitan president, Anthony A. Bliss, that the opera must be up to Met 'standards,' and would be given 'meticulous scrutiny,' means exactly nothing.

"Not all the good intentions in the world can save the Met from being used as a propaganda instrument for another slanted version of the case. Just such goals of 'fairness' and 'high standards' were promised by Robert W. Sarnoff, president of the National Broadcasting Company, for the NBC-TV version of Sacco and Vanzetti. The eventual product was a disgraceful distortion.

"The well-meaning but uninformed are easy dupes for the Sacco-Vanzetti sobsters and propagandists. Mr. Bliss and his Metropolitan board of strategy and review will be taken like Grant took Richmond, or like Sarnoff and company were taken, if Blitzstein's vehicle receives the proposed Met, and Ford Foundation backing.

"The federation board showed courage and wisdom in its earnest effort to keep music from being used as the medium for perpetuating a parody and myth about an involved and desperately serious murder trial. It is to be hoped the 600,000 members of the federation will support their directors all the way."

"Admittedly, there is drama in the Sacco-Vanzetti case, as Maxwell Anderson demonstrated in 'Winterset'. And if Blitzstein and the Metropolitan opera want to exercise that freedom of the market place, where even the most extreme views may be exposed to the test of whether anybody will buy them, and thus stand or fall by public acceptance or rejection, let them go ahead. Our basic objection is to the subsidizing of this opera by a foundation which is in turn subsidized by tax-exemption. What a foundation doesn't pay in taxes, the ordinary taxpayer makes up; so public opinion has a right to a voice in the matter.

"It might be suggested that there is likewise dramatic material in the American saga—a Nathan Hale, or the thousands of examples of fortitude and courage beyond the call of duty in our recent wars.

"We think the Ford Foundation should withdraw this opera commission."

. . . from An Editor's Notebook, John Grimes, Rockford Morning Star, Rockford, Illinois, March 1, 1960:

"The Ford Foundation, looking about for a beneficiary in its new project to help contemporary American opera, could not have chosen a more unfortunate time to announce a commission out of its tax-free funds to produce an opera on the Sacco-Vanzetti case.

"For this country is not yet recovered from the nausea of the Caryl Chessman case, in which a 60-day reprieve from execution was granted after a hullabaloo of high-pitched foreign propaganda had found ready ears in our state department and in the office of the governor of California. A similar outburst of foreign propaganda was set off in the nineteen-twenties to halt the execution of Niccola Sacco and Bartolomeo Vanzetti in Massachusetts; it failed, because America then stood its ground where justice was concerned. The Sacco-Vanzetti affair dragged out for six years, against the twelve years of the Chessman case, as every legal dodge was worked to prevent justice.

"The Ford Foundation grant for a Sacco-Vanzetti opera has been made to Marc Blitzstein and the Metropolitan opera company. Blitzstein's last left-wing success, 'The Cradle Will Rock,' concerned a steel strike in the nineteen-thirties. The Sacco-Vanzetti case, incidentally, had a previous incarnation in 'Winterset', a play written by the late Maxwell Anderson. A distinction must be made, however: 'Winterset' was on its own as a commercial stage venture, and had no subsidy from a tax-exempt foundation.

"Sacco, a shoe worker, and Vanzetti, a fish peddler, were anarchists of the most extreme type. They were draft-dodgers in the first world war. The two were arrested after a payroll robbery in South Braintree, Mass., in which a paymaster and his guard were murdered. Sacco and Vanzetti were found guilty and sentenced to death. Immediately, both in this country and abroad, there was a drumfire of propaganda on behalf of the pair. It was charged that they were victims of the anti-communist sentiment that was strong in the early 'twenties. But the evidence brought out at the trial was not rigged. It stood up under years of complicated legal maneuvers, and, nearly five years after the sentence, when any "hysteria" was pretty well washed out by prosperous times, the Massachusetts Supreme court upheld the conviction. And a commission named by the governor, after hearing counsel and witnesses, decided the trial had been fair.

"As the execution date neared in 1927, the barrage of propaganda increased in intensity. Curiously, a lot of the fire came from quarters abroad — including Uruguay — from which the attacks on American justice in the Chessman case have come. But Massachusetts stood firm, and there were no interveners from the state department, as in the Chessman case."

Album Leaves

by Frank Glazer
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Frank Glazer

TO paraphrase James Russell Lowell on the subject of a day in June, "What is so friendly as a human autograph?" Recently, the day following a concert in Thebes, a boy of about twelve spotted me in the crowd that had come for the annual festival and to my surprise pushed a pencil and paper in front of me saying in his best Greek, "Autograph!" This was Greek I understood. A friend asked him why he wanted it, and he replied that he had heard me the day before. Now the autograph was a means of personal, friendly communication. It is precisely this personal aspect that lends charm and fascination to countless musical compositions tucked away in collections far and wide—some out-of-print, some never printed, and others that have made their way into the "living" literature as "Album Leaves" (Albumblatt, Feuille d'Album), in effect, musical autographs. I do not refer to those using the title generically such as many by Schumann, Grieg, and many lesser composers. Rather I mean the "Album Leaves" that were actually written specifically for people's albums, if not directly in them. Perhaps the best-known is Beethoven's "Für Elise" and the most surprising are three by Richard Wagner. Besides giving us some insight into the composers' personal lives, these compositions are fascinating as capsules of each composer's style.

Some of these musical autographs were of course merely pleasantries. In the album of Mozart's excellent pupil, Barbara Ployer, he wrote "Funeral March of Master Counterpoint." On the other hand, Debussy's "Page d'album" was written to serve the worthy cause of raising money in an auction during World War I to buy clothing for the wounded; and Beethoven's "Für Elise" (which as many know should be titled "Für Therese") is historically interesting as the only piano solo piece that Beethoven wrote in the four-year period between 1810 and 1814. Small wonder that it is a master piece, coming as it does between his sonatas Op. 81-A and Op. 90. Several of Liszt's "Feuilles d'Album" the composer himself later developed into concert numbers.

In some instances, compositions survived only by virtue of having been written in someone's album. This was the case with Schubert's song "Herbst" (Autumn) which he wrote in Heinrich Panofka's album on April 28, 1828, and with Chopin's "Lento con gran espressione." Chopin had written this piano piece for his sister Ludwika, saying it would help her in the study of his "F Minor Concerto." There are

• Frank Glazer is an eminent pianist, who concertizes all over the world. He grew up in Milwaukee and was a Finalist in the NFMC Young Artist contest at the Baltimore Biennial. On October 31 this year he played in Chicago in the Fine Arts Quartet Concert Series.

in fact a couple of measures like those in the Concerto. Her copy, however, was destroyed when the Russians burned everything in Chopin's home in Warsaw. It is available today only because the young lady Chopin had hoped to marry, Maria Wodzinska, once asked him to write a piece in her album, whereupon he copied this "Lento con gran espressione," saying he could think of nothing new just then.

One of the saddest entries in an album is Chopin's last song, "Afar They Saw the Promised Land," which shortly before his death he copied into the album of Delfina Potocka, a beautiful and fascinating woman who played an important part in his life. Here, under his signature, he wrote, "Nella Miseria" (In Misery).

Were it not for Wagner's "Album Leaves," we would have nothing by him for piano except a four-hand piece and an early, insignificant sonata. In his memoirs he relates how he happened to write two "Album Leaves" for the wives of the Prussian and Austrian Ambassadors to the French Court. In July 1861, Wagner found that he had to stay on in Paris to help with the translation of "The Flying Dutchman"—after his furniture had already been packed for shipment to Germany. "Count Pourtales, hearing of this, invited me to take up my abode for this period (three weeks) in the Prussian Embassy. . . . On the 12th day of July, I saw Minna off to Soden (near Frankfort) and the same day went to reside at the embassy, where they assigned me a pleasant little room looking out upon the garden, with a view of the Tuileries in the distance. In a pool in the garden there were two black swans, to which, in a dreamy sort of way, I felt strangely attracted. . . . I asked permission to have my Erard brought to my room for the period of my stay, as it had not been packed away with the rest of my furniture, whereupon a handsome room was given up to me on the first floor. Here I worked every morning at the translation of my 'Flying Dutchman,' and also composed two musical album pieces, one of which, intended for Princess Metternich, contained a pretty theme which had long floated in my mind, and was afterwards published (1871) while a similar one, for Frau Pourtales, got somehow mislaid." This was actually published in 1877 with the title, "Ankunft bei den Schwarzen Schwänen" (Arrival at the Black Swans). Whereas this one for Countess Pourtales is reminiscent of moments in "Tristan and Isolde," which had been completed two years earlier, the one for Princess Metternich suggests passages in "Die Meistersinger" which was yet to come. Wagner wrote a third "Album Leaf" for Frau Betty Schott, the wife of his publisher.

The inspiration for most of the album leaves I have seen came to the composers, interestingly, in waltz rhythm. "Two hearts in three-quarter time" indeed! In one which Liszt wrote in St. Petersburg for Marie Kalergis on the 3rd day of June in 1843, he playfully indicates a slowing of the tempo for a certain phrase and writes, "This is how you will play it." And when the passage returns he marks it "fortissimo" and "appassionato," adding: "This is how I play it sometimes." Madame Kalergis was described by the painter Delacroix in his Journal, after an evening at Chopin's in March 1849: "I also saw Madame Kalergis. She played, but she was not very moving. However, she is truly beautiful when she raises her eyes at the piano. Then she looks like a Guido or Rubens Magdalene." Later through Liszt's influence, she became a patroness of Wagner. When she died, Liszt wrote an "Elegy" in her memory.

One of the gems in the piano repertory is a Gigue (K. 574) which Mozart wrote in the album of the Leipzig Court Organist Engel. Beethoven wrote an Allegretto for his friend Ferdinand Piringer. A set of three still unpublished pieces by Schubert is known as the "Therese Grob Album."

Therese Grob sang the soprano solo in Schubert's first Mass which he himself conducted, aged 17. Schubert loved her for several years but had to give up the idea of marrying her because of his hopeless material prospects. Instead, she married a master baker! Alfred Einstein, in his book on Schubert, states: "The fact that he could not forget her and did not find a new object for his affections had unfortunate consequences for him when he once or twice sought 'love' the easier and more dangerous way in Esterhaz or Vienna." Therese outlived Schubert 47 years. Another friend, Anna Hönig, in whose album Schubert wrote one of his most endearing melodies outlived him 60 years. What might we not have had from Schubert had he lived just a few of those years! In the autograph album of Seraphine Schellmann who married one of Schubert's classmates, he wrote an Ecossaise and below it this couplet:

"Skip and jump your woes away
When this Ecossaise you play."

Humor, pathos, charm—all that goes with human friendship are to be found in these musical album leaves. In great vogue during the eighteenth and nineteenth centuries, surely they have existed ever since music could be written and will continue as long as an obliging composer has a friend.

National Federation of Music Clubs
Announces
A Grant from
Reader's Digest Foundation
to provide
Five Partial Scholarships in 1961
to
National Music Camp
Interlochen, Michigan

- Applicant, to be eligible, must enroll for the full term of eight weeks.
- Students of piano, voice, or any orchestral instrument will be considered.
- Scholarships are granted to students of high school age.
- Completed application form, picture, tape of music, school records from principal, supported by two letters of recommendation, must be filed with the Chairman, Mrs. M. Cedric Dowling, 1223 Loeser Street, Jackson, Michigan, before February 14, 1961.
- Application blanks are available from Mrs. Dowling (see address above).

Flight to Berlin

by Wauhillau La Hay,
Director, TV Publicity, Kenyon & Eckhardt
New York City

CAN you imagine anything more exciting than to fly to Berlin with Leonard Bernstein and the New York Philharmonic? The invitation came on Friday, the 16th of September for the flight scheduled at 7:00 PM from Idlewild on the 20th. Was the passport up to date? Yes. Health certificate? Ok. Clothes? Who cared!

The huge jet, a chartered Pan-Am plane, took off on time with 146 souls aboard. Mr. Bernstein and his personal party, the officers of the Philharmonic, Robert Saudek Associates' crew who taped a TV show while in West Berlin, representatives of Columbia Records, and two members of the press, John Crosby of the *New York Herald Tribune* Syndicate and Bob Coughlan of *Life Magazine* were on the enormous plane.

We flew to Frankfurt-am-Main and there changed to two smaller planes as the big jets can't land at Templehof. We understood why when we landed (swooping down with huge apartment buildings on either side), and we had even greater respect for the men of the Berlin Airlift Operation. Mr. Bernstein was met by music notables, Berlin Culture Festival officers, and, of course, by reporters and broadcasters and televisers. He said a few words in German into various mikes and off to the Berlin Hilton.

Wednesday, Thursday, and Friday were our days in Berlin and, depending upon our jobs, they were filled with work, sightseeing, shopping, sampling the nightlife, and, thoroughly enjoying the concerts and the taping of the television show telecast on Thanksgiving afternoon from 5 until 6, EST, on CBS-TV stations under the sponsorship of Ford Motor Company.

Ford Foundation was responsible for the trip. Mr. Charles Moore, Vice President of Ford Motor Company, was in Berlin in the springtime; and knowing about the Culture Festival, he decided that one good way to further German-American cultural relations was to bring Mr. Bernstein and the orchestra back to Berlin for the occasion. They'd enjoyed a tremendous success in West Berlin in 1959.

When Mr. Bernstein and the orchestra management received the request, they were on a nationwide tour (including Hawaii), and they immediately set about rearranging the schedule to make the 6,000-mile journey. Two concerts were scheduled and the Ford Foundation attached only one condition: the money derived must go to charity. Mr. Willy Brandt, Mayor of West Berlin, and Dr. Gerhart von Westerman, Director of the Festival, chose "Hilfswerk Berlin," a charitable fund which finances vacations for less fortunate children out of their "Island City" and into the free world.

Both concerts, September 22 and 23, were held in the concert hall of the radio and TV center—Senders Freies Berlin—the Rundfunkhaus. The hall is not large, seating just 1200, and no extra chairs were allowed nor was standing room. It is a brilliant hall and very beautiful.

The first night, Mr. Bernstein gave the audience his own overture to "Candide," Roy Harris' "Third Symphony," Aaron Copland's "El Salon Mexico" and, after intermission, Tschaikowsky's "Fifth." We stopped counting after 12 bows, but finally he called for de Falla's "Fire Dance" which left everybody limp and gasping. It was a tremendously successful performance.

Afterward, the SFB people and the Festival officials had a magnificent reception for Mr. Bernstein and the orchestra, with champagne and a buffet loaded with German delicacies. Our own Ambassador Dillon was in attendance. It was a brilliant occasion, and Mr. Bernstein was lionized by everyone—up to and including maids and waiters. He must have signed a thousand autographs.

Next day, Friday, was a busy one from morning until morning. The first

Leonard Bernstein conducting the New York Philharmonic at West Berlin's Culture Festival.

portion of the taping of the television program started about 10 o'clock and lasted until noon. The second portion was taped from approximately 1 until 4. Audiences were music students from the 40 Berlin schools and their instructors. They were entranced. Bob Saudek, whose organization produces Mr. Bernstein's TV concerts, gave friendly talks before each session, explaining the idea of the program and why Mr. Bernstein would give the commentary in English. No one needed to worry; those West Berlin boys and girls speak English as a second language and they caught every nuance, every idiomatic phrase, and loved them!

The second concert was just as brilliant as the first. On this night, Mr. Bernstein opened with Rossini's Overture to "Semiramis" and three movements from the Beethoven "Piano Concerto." After intermission, the piece de resistance was Bela Bartok's "Concert for Orchestra." You can imagine how tired the young maestro was, but he responded to all the calls graciously. Remember that his every day had been filled with press conferences, visits from VIP's, rehearsals, tapings, concerts. Furthermore, he was just off an exhausting nationwide tour, was due in Washington, D. C., for a concert Monday night, and the opening Carnegie concert on Tuesday. No wonder he collapsed from exhaustion later in the week!

Although George Judd, Manager of the Philharmonic, had suggested that no member of the orchestra go into East Berlin, it was perfectly all right for the rest of us to go. Bettina Dilworth of the Saudek group and I hired a car and driver and made the depressing trip. It is almost unbelievable. We crossed the line at the Potsdammerplatz and came out through the famous Brandenberg Gate. The change is immediate. You go from bustling busy West Berlin with its wonderful shops, happy (if tense), people, new buildings, and every evidence of prosperity, to bleak, ugly, blasted East Berlin. The few people you see are shabbily dressed and seem to sort of shuffle along. There are very few cars with East Berlin licenses and those are old and almost paintless.

The only happy people we saw were young boys in the uniforms of the "People's Police." They grinned, shouted, asked to pose when we snapped pictures of the devastated buildings. Rubble has been cleaned up, at least outside the buildings; but it is ground into the dirt and practically nothing grows, except, I hasten to say, around the many monuments of Stalin, etc. The shops have nothing you'd want even if you were allowed to buy. Shoddy merchandise is ridiculously high. We saw such buildings as the Reichstag, the Propaganda Ministry, and the Air Ministry—shelled and practically decimated, their staring, vacant windows and partially knocked-down walls grim reminders. We saw the bunker where Hitler and his Eva died—now just a "humplich" in a vacant lot, weed-covered.

It was good to drive back through the Brandenberg Gate, show our passports to a youngster in uniform, and come again to normalcy. Off-working hours were spent pleasantly in picking up souvenirs, enjoying the calorific, but delicious, pastries and the wonderful coffee.

One day, as we were standing in the lobby of the Berlin Hilton, the 100-odd members of the Tokyo Symphony Orchestra arrived to play during the Festival.

Saturday morning we left West Berlin about 11:30, flew to Frankfurt-am-Main and changed to our big jet. Although we flew at 35,000 feet, there was perfect visibility over Germany, Belgium, Holland, the English Channel, England, the Irish Channel, and green, green Ireland. Then the clouds closed in as we crossed the Atlantic, and the next land we saw was our own. Down at Idlewild at 5—right on the nose!

Everybody tired, everybody happy, and the happiest of all, "Lenny," as he is known to everyone who works with or for him. All during the trip, we noticed his complete camaraderie with the men of the orchestra. They obviously adore him and he returns their feelings. It is a close-knit group and they have a wonderful time together. The same is true for the Saudek people, the officers of the Philharmonic, Columbia Records, and most assuredly those of us who work on his publicity. Everybody is on a first-name basis almost at once, and he shows a genuine interest in each person.

And just a personal note. After breakfasting leisurely in Berlin, enjoying luncheon while flying over England, landing at Idlewild at 5, and, after the usual customs hassle, home about 6:30, no husband could expect you to cook dinner! So out we went and had dinner in a nearby restaurant where many of our friends gather. But—not this night! Not one soul we knew was there and how could we accost a stranger and say, "My, it's a small world! Just think, I had breakfast in Berlin, etc."

I finally voiced my frustration to my husband. When the waiter came over at his gesture, he called for wine. "My wife's just back from Berlin today, and we should celebrate."

"Yes?" said the waiter. "Mine flew in from Italy last night."

International Competitions

ANNOUNCEMENTS of International Competitions in Music have come to us from President Eisenhower's Music Committee of the People-to-People Program. Only basic details are listed here, but those interested may send inquiries to Mrs. Vernon L. Venman, 499 N. Eton Rd., Birmingham, Michigan.

International Music Competitions, Vienna, 1961

1. **Time and Place.** Vienna, Austria, May 15-28, 1961.
2. **Deadline for Entry,** March 31, 1961.
3. **Entry Fee.** Approx. $7.75.
4. **Prizes.** First, approx. $385; second, approx. $310; third, approx. $232. Three additional prizes of $116 each. All competitors reaching second round will be awarded a diploma.
5. **Regulations.** Open to pianists of both sexes and all nationalities, at least 17 and not more than 32 years of age. Competitors must have had one experience of performing in public.

International Musicweek 1961, The Netherlands

A. International Contest for Musical-Dramatic Work for Television.

B. International Contest for Choir, Chamber Music, Orchestral, and Electronic Works.

1. **Time and Place.** The Foundation Gaudeamus Bilthoven, The Netherlands, March, 1961.
2. **Deadline for Entry,** March 1, 1961.
3. **Prizes for "A" Category.** Two prizes of $264, one for composition, one for scenario. **Prizes for "B" Category.** Cash awards.
4. **Regulations for "A" Category.** Open to composers and scriptwriters born after January 1, 1920. **Regulations for "B."** Composers born after January 1, 1924.

Theirs was the fulness of heaven and earth: the more that they gave to others, the more they had.—Taoism.

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CARNEGIE HALL REBORN

by **Quaintance Eaton**

To New Yorkers, "Miracle on 57th Street" has until now signified the trademark of a fast-spreading net of so-called "thrift shops," where slightly-used furs are temptingly displayed. But since last spring, a better connotation has been found for the slogan. Carnegie Hall, the home of the musical arts since 1891, the hallowed audience chamber where all of the great in music have displayed their gifts before millions, the very synonym for musical life in the metropolis—Carnegie Hall is saved!

The miracle was celebrated by a pre-season Pension Fund concert of the New York Philharmonic, Carnegie Hall's oldest regular tenant, on September 27. The Philharmonic, along with the visiting orchestras that give New York's music season an extra sheen, had contracted with Hunter College's auditorium for the winter's series, the Philharmonic being caught in an awkward hiatus before its new home in Lincoln Center should be ready. (Carnegie Hall's new lease on life gave Philharmonic Hall a breather, so that its completion date has been set ahead to 1962.)

Appropriately enough, Isaac Stern appeared as soloist at this opening concert. The distinguished American violinist had spearheaded the effort to save the musical landmark, and thus reaped deserved honors. Leonard Bernstein conducted the orchestra in its first non-subscription opening in history. The audience, glittering with diplomats, civic figures, socialites, and as many music lovers as could be packed in, shouted its approval for the whole proceedings.

The astonishing transformation of the Hall itself brought gasps of delight from the throng. The interior, a dazzling white, picked out in gold trim, reflects the ceiling illumination and the muted lamps over the boxes, lending an aura of gaiety and lightness in contrast to the former gloom of dull mulberry-red walls. New crimson carpets and seat upholstery on the main floor strike a note of richness and depth. For fear of damaging the near-perfect acoustics, the seats themselves were not changed, though painted black, and material of the exact thickness of that replaced was carefully chosen. Such thoughtfulness has been repaid: the acoustics remain as they were.

A snowy white curtain frames the stage, completing the lightsome picture. Other innovations that roused the admiration of the first night audience, as well as subsequent gatherings (for the other orchestras have returned to the fold, and concerts are being booked steadily into the large Hall), were the redecorated corridors—a red and white candy-striped wall back of the dress circle strikes a piquant note—and the cheerful white lobby, with its two imposing crystal chandeliers. These improvements, to the tune of $150,000, were made possible by appropriation of funds by the New York City Board of Estimate, and individual contributions. They were carried out by Samuel French & Company, of which Robert W. Dowling is a chief official.

The face-lifting accorded the Romanesque exterior of the building had been apparent during the late summer weeks, as steam-blasting cleared away the grime of decades, leaving a caramel-colored brick and trim that few living persons had suspected. All of these wonders were inspected on September 26, when rededication ceremonies brought Mayor Robert F. Wagner, members of the New York Board of Estimate, and officials of the new Carnegie Hall Corporation to welcome the public and press.

How did it come about? In true thriller style, the reprieve from what seemed certain destruction arrived in the nick of time, just as the train bore down upon the hapless heroine. May 20 had been set by the owners as the final appearance for the Old Lady of Fifty-Seventh Street, on which date a

resounding farewell was to usher out an era. The National Committee for the Musical Arts, a non-profit organization which had contributed many thousands of dollars in grants and awards to musical organizations throughout the country (and whose Executive Secretary is the author, while several prominent Music Federation officials are numbered among the various chapters), was asked to cooperate in this commemoration. The International Cultural Exchange Service of the American National Theatre and Academy (ANTA), which has been responsible for sending abroad many of America's cultural institutions and musical individuals, was selected as the beneficiary. Carl Beier, an experienced theatrical and television producer, was empowered to arrange a fitting program. Fritz Kreisler consented to be Honorary Chairman of an Advisory Council that also included Pablo Casals, Robert W. Dowling, Lauder Greenway, Mrs. Serge Koussevitzky, Lotte Lehmann, Charles Munch, Edward Murrow, Mrs. Franklin D. Roosevelt, Leopold Stokowski, and many other dignitaries.

Assurance came constantly from the owners that demolition was "99 percent certain" and that the old Hall must go. To send it out in a blaze of glory seemed the only course. Previous committees had failed in their efforts to halt what seemed inevitable. In good faith, the National Committee for the Musical Arts proceeded with plans to give Carnegie Hall an appropriate sendoff. An atmosphere of tension immediately surrounded the undertaking. As the news spread along the extremely sensitive musical grapevine that the deadline actually had been set, more and more individuals rallied to the defense of the old bastion of culture.

Already the shadow of doom fell heavily over the southeast corner of Seventh Avenue and Fifty-Seventh Street. The "Music Hall" that Andrew Carnegie had built looked every day of its 69 years, black with soot and with depression. The parade of events through the big Hall and the two smaller ones dwindled to a trickle as April came on. The warren of studios, crazily scrambled on split level floors between Fifty-Seventh and Fifty-Sixth Streets began to assume a woebegone air. The desolation struck deeper than the normal dingy raffishness; it spelled death. Tenants were ordered to evacuate; some of those who obeyed had to clear out the accumulation of years. A few lingered on, militant, dimly hopeful, with committees threatening legal action of some kind or other. The concert Hall's collection of photographs and autographs that had lined the corridors began to disappear at the hands of vandals; all were removed to safety. In the studios, professional tenants' photographs which often appeared near the elevators as chaste yet positive advertising, also came down, by order of the management. The maintenance personnel, loyal but grim, went about their duties automatically. As week followed week, the shabbiness showed up in geometric progression. It began to seem that Carnegie Hall had really entered the one-way road of lost causes.

Isaac Stern's name had appeared at the head of the rescue troupe from the beginning. The violinist made formidable assaults on the indifference of the public, and, being an unusually articulate man with words as well as a bow, his passionate championship carried others along with him. Although dashing about the world on strenuous tours, he kept in touch constantly, and around him a group coagulated, naming themselves a Citizens Committee. Sure of popular support and the interest of the press, they courageously took the only step that promised immediate and positive action: they appealed to Governor Rockefeller of New York State. With a speed that must have left a good many citizens slightly breathless and incredulous, the legislature at Albany passed a bill to allow the preservation of such historical shrines on the provision that the city would take a decisive stand. Mayor Wagner concurred, and his Board of Estimate with him. Not quite so fast as it takes to tell, the city floated a bond issue, bought the Hall for $5,000,000, and rented it on a 30-year lease to the non-profit Carnegie Hall Corporation of which Mr. Stern became President and Frederick W. Richmond, who had been specially active in the cause, was named to serve as Chairman of the Board of Trustees.

Even before the existence of the Citizens Committee as an actively functioning body, the Executive Secretary of the National Committee for the Musical Arts made contact with Mr. Stern's group, offering to join forces and provide a "Salute to Carnegie Hall" instead of a farewell, although the Carnegie Hall owners still maintained their "99 percent" position. Mr. Dowling, representing ANTA, generously offered half of the proceeds from such a "salute" for the benefit of the Hall. The Citizens Committee expressed itself as being on too tentative ground at the time to accept the offer. All of this backscene endeavor, not known to the public, became academic with the legislative enabling act, and the National Committee for the Musical Arts joined the general acclamation for the remarkable achievement of the Citizens Committee.

Even greater things are in store for the rejuvenated building. A new acoustical shell and stage, air and humidity control, and cushioning the underlying subway tracks to increase the Hall's usefulness as a recording and television studio; removable seats on the main floor to render it suitable for Pops concerts and spectacles are not beyond the realm of possibility. Somewhat ironically, the major renovations may have to wait until Lincoln Center is in operation, so that Carnegie can close down temporarily. Meanwhile, the grand old Hall basks in its new life, certainly a rich and fruitful chapter to add to its seven decades. For those who want to delve more deeply into the past, a new book is available, appropriately coincidental with the new era. It is called "The World of Carnegie Hall," written by Richard Schickel, and will be considered later in these columns.

[Ed. Note] If you would like a part in underwriting the heavy administrative costs of running Carnegie Hall, checks, large or small, may be sent to Frederick W. Richmond, Chairman of the Board, Carnegie Hall Corporation, Inc., 743 Fifth Avenue, New York 22, New York. Contributions are fully deductible for income tax purposes.

Phi Betas Tour the World

by Dolores Harter

INAUGURATED eight years ago in response to a request by the United States Army for volunteer recreational assistance, the Phi Beta Collaboration Program carries music and drama to hospitalized veterans and to servicemen around the world. Phi Beta, with its large membership of professionally trained musicians and performers in the theatre arts, accepted the challenge for collaboration with the United States Army, Air Force, Navy, Veterans Administration, and Armed Forces Professional Entertainment Branch. Carrying out this responsibility is proving to be one of the most auspicious and successful projects ever undertaken by the Fraternity.

Typical of its attainment was a five-week tour through the European Command during which 34 performances of a highly professional revue were presented to an audience of approximately 13,000 service personnel. Because the unit was small—five professional artists and myself as director—it was considered mobile; that is, easily transportable. Therefore, in addition to performing at large bases in Germany the unit was flown nearly half way around the world to remote bases in Greece, Crete, Turkey, Libya, and Morocco in North Africa. There men were starved for good music and facilities for such were meager. For example, on a far-off Site in Turkey there were no facilities for production of a performance other than on a flat-top truck outdoors under a torrid sun with temperature of 135 degrees. At another Site it was arranged that the show be given in a small mess hall with the use of a next-door trailer, equipped as an infirmary, for the dressing room. Definitely it was a "red letter" day when the Gooney Bird (C-47 aircraft) touched down on such far-away bases. The men enjoyed not only the show, but also the pleasure of being in the presence of women from home.

Also representative of its attainment is the popular all-collegiate show. During the summer of 1958 the chapter at San Francisco College, with the assistance of collegiate associates, produced a musical revue giving 48 performances for over 24,000 military personnel in Hawaii, Japan, Korea, Okinawa, Formosa and the Philippines. At the conclusion of the fast-paced nine-week tour the show was rated one of the two most outstanding performances presented in the Far East Command. This being a 15 member unit, fourteen artists and myself, it carried considerable luggage and show gear. Theatres were adequate; billeting usually on large bases equipped for guests. It was in Korea, where performing and living conditions were least easy, that the experience proved most gratifying.

Before flying to Korea unit members left valuables behind in Japan and put on military uniform—thus sparing personal clothes from heavy dust and rainstorms. The unit traveled with a Military escort of two M.P.'s in a jeep. There were many experiences, but few that could compare to the ride in a great tank on maneuver. This was at Beaver Camp, 40th Armor, when 15 tanks, each with a unit member in its turret, lumbered up and down 45-degree embankments and through rivers covering excited riders with spray. The two helicopters, assigned to the unit for the longer distances, were fun—noisy and rough with vibration, but far more pleasant than dusty bus rides. In Okinawa there were the low steel-girded quonsets with cement foundations (typhoon shelters) where the unit was billeted; in Formosa the Chinese crews who manned the aircrafts; in the Philippines the ever-present water buffalo; in Hawaii the soft, cool breezes and suggestions of "home" that greatly impressed us.

In addition to the package show there is a large network of other forms of assistance. For example, the nation-wide work with the Veterans Administration where, in addition to the package show, various forms of assistance have developed. Typical of this was production of radio plays at the VA Hospital in Madison, Wisconsin, where ambulatory patients played the male roles and Phi Betas the feminine parts. High point of the project was the realization of immeasurable benefit resulting from the rapport set up between volunteers and participating patients. Also there was the project of the San Francisco alumnae who, in cooperation with hospital staff members, cut tapes for sedation and for listening which were distributed in near-by hospitals. These tapes, forwarded on to the Chicago alumnae, are being distributed now to hospitals in that area.

In summary, there are four kinds of participation: *Variety Programs* consisting of music (including operatic productions), speech, drama, dance; *Technical* consisting of Little Theatre Groups, Record-Music Programs, On-the-Post assistance with instrumental ensembles, judging, coaching, etc.; *Hospitality* consisting of provisions for service personnel to sing in community areas, issuance of passes to Off-the-Post Phi Beta or Community entertainments, etc.; *Gifts* consisting of musical instruments, record players, LP albums, etc.

(*Continued on page 21*)

• Dolores Harter (Mrs. L. J.), Deep River, Connecticut, is Director of Projects for Phi Beta.

PHOTOGRAPH BY SOMOROFF

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International String Congress

Foursome in Puerto Rico, left to right: Dr. Roy Harris, Director, International String Congress, 1960; Mrs. C. Arthur Bullock; Miss Vanett Lawler, Executive Secretary, Music Educators National Conference; Herman Kenin, President, American Federation of Musicians.

by **Exie Burford**

FROM auditions held in 10 cities in the United States by first-chair string players of major symphony orchestras, sponsored by the American Federation of Musicians, 102 talented string players were chosen to attend the six-week session of the Second International String Congress in San German, Puerto Rico.

Mrs. Bullock and I accepted the invitation of the executive board of the AFM to see and hear the project "first-hand."

Herman Kenin, President of the AFM, described the String Congress as a constructive alliance among business, cultural, and union interests, providing direct assistance to talented youths who desire to make serious music their life's work. It was the affirmative demonstration of the AFM's recognition of its public responsibility to music and musicians.

Mrs. Bullock and I welcomed the opportunity to hear the orchestras—two of them—and to talk with the young players about their future. Many of these youngsters are winners of various NFMC contests and awards and auditions, and they expressed appreciation for the efforts that our organization makes in their behalf.

For eight days, July 30-August 8, the National President and I met and had conferences with musicians and leaders in music in the Commonwealth of Puerto Rico and we were happy to talk "Federation" with several persons who are most interested in forming a Puerto Rican Federation.

Senor Arturo Somohano, conductor of the San Juan Symphony Orchestra, already is a member of the NFMC, having joined in Denton, Texas, two years ago while on a concert tour in the United States. We were glad to renew our friendship with Arturo and to discuss the future of serious music in the Commonwealth.

Most music in Puerto Rico is free, and it was our pleasure to meet the Director of the Free School of Music—music on the elementary level. Senor Miguel Besosa of Ponce is doing excellent work there, and we hope, in the near future, to have him for an individual member. We also met Senor Jose Gueits, Dean of Administration at the Conservatory of Music in San Juan; the famed Pablo Casals is President of the Conservatory. We discussed Federation with Dr. Roy Harris and his wife Joanna, at the Inter-American University in San German, and came away with their names as individual members. Pat Harris, the teen-age daughter and librarian of the String Congress, is expecting to organize a Student Club at the University. Dr. and Mrs. Harris formerly were members of the faculty of the University of Indiana, where he was composer-in-residence and Mrs. Harris, a very fine concert pianist.

We were privileged to hear the Classical orchestra of the String Congress play "The Art of the Fugue" by Bach. This was the first performance of the work on the island, Dr. Harris said. It was presented in Porta Coeli, an old Spanish monastery and church constructed in 1511, the oldest church in the western hemisphere. The Institute of Culture is restoring the building to be used as a museum for priceless ancient religious art pieces.

At dinner preceding the concert on Saturday we met the President of the Inter-American University, Dr. Ronald Bauer and Mrs. Bauer.

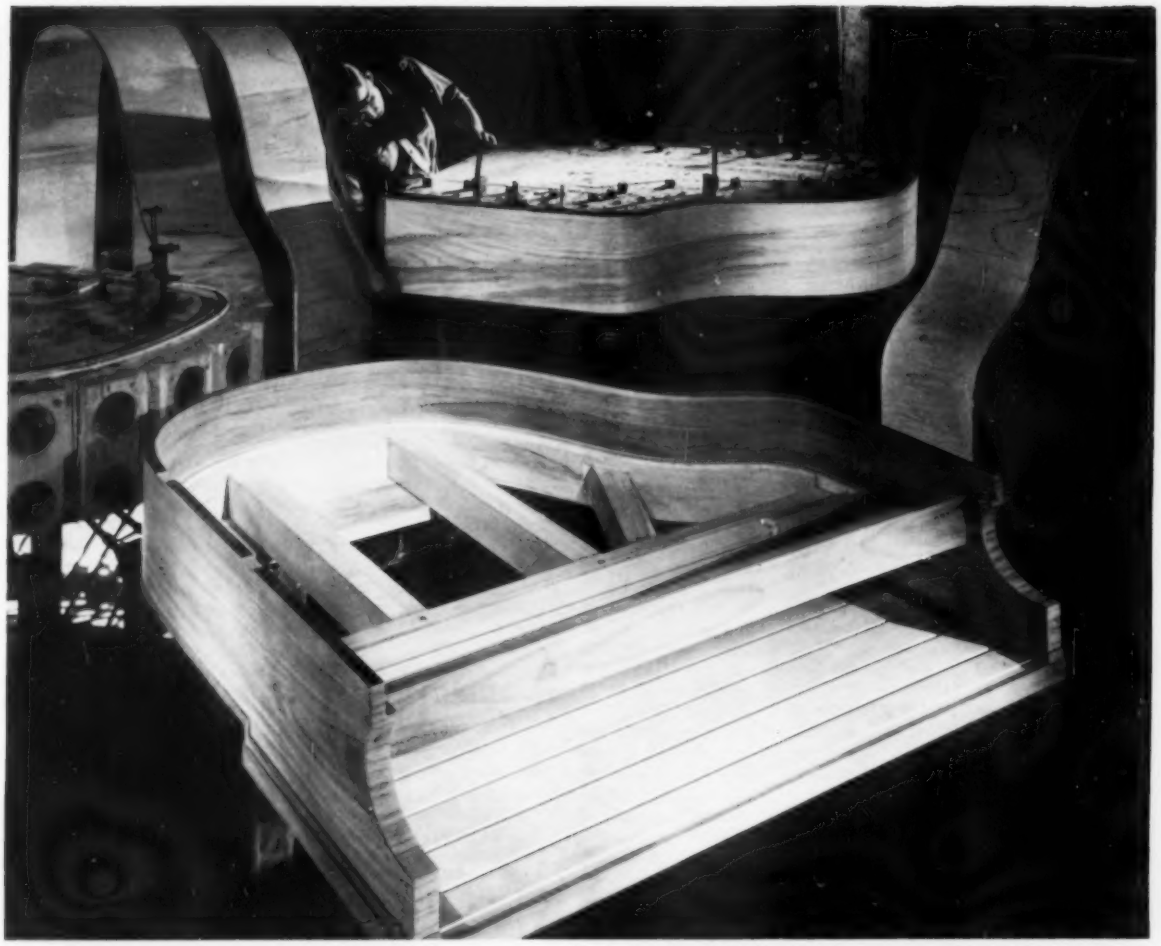
We toured the governor's Palace, "La Fortaleza," with the governor's military aide as our guide, and we were invited to a reception given by Mayor Dona Felicia celebrating the beginning of her thirteenth year as Mayor of San Juan.

Among others, we met Senor Ricardo Alegria, Director of the Institute of Culture, in San Juan; Senora Nyldi Sambolin, Dean of Students at the Inter-American University; Dr. Maria Luisa Munoz, Associate Professor of Piano at the University of Puerto Rico; Hector Campos Parsi, the fine composer, who presented us with autographed copies of some of his music; Senora Maria Pico and Senora Maria Rosa Didal, with whom we discussed Federation work. By telephone we contacted Mrs. Waldemar Lee, who is active in a woman's club in San Juan.

We were joined in our music endeavors by Miss Vanett Lawler of Washington, D.C., who is Executive Director of the Music Educators National Conference, and who became our first individual member on our trip to Puerto Rico. Also as members we received Dr. Maria Munoz, in addition to Dr. and Mrs. Roy Harris.

Fifty of the string players left the day after we did to attend the International Composers Conference at Stratford, Ontario, and to play a program of contemporary music.

It was a rewarding experience for us to see first-hand the good work being done by the union locals in the various cities and to see the result of their auditions—102 skilled string players all working happily together in the Commonwealth—all with the one purpose of performing better music.



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1960-61 Scholarships and Awards

(See inside front and back covers for Young Artist and Student auditions, and Young Composers contest)

National Awards—Annual

Mrs. Ernest Nelson, 417 Drake Drive, Ponca City, Oklahoma, Chairman of Scholarships, announces:

Anne M. Gannett Scholarships: The $500 Anne M. Gannett Scholarships for veterans honor a late Past President of the National Federation of Music Clubs. Two are given annually for continuance of music study, in preparation for a career in music. Applications for these scholarships, accompanied by recommendations, should be made before March 15 to the Chairman of the Board of Trustees, Foundation for the Advancement of Music, Mrs. Maurice Honigman, 408 South St., Gastonia, N. C.

Note: Entrants in all Student Auditions and Scholarship Contests, and in Junior Festivals, must be members of the National Federation of Music Clubs, either through membership in a federated club or as individual members. For information on joining the Federation consult your State President, Auditions Chairman, or NFMC Headquarters.

Stillman Kelley Scholarship: A Stillman Kelley Scholarship is for $1,000. This Scholarship provides $250 per year for four successive years provided the winner gives to the Scholarship Board evidence of satisfactory improvement each year. The Scholarship shall be used for continued musical study. Applicants must not have reached 17th birthday by March 1 and must be native citizens of the United States. The Scholarship is open to instrumentalists or vocalists. The scholarship rotates among the four Regions of the national organization, with the 1961 scholarship to be given in the Northeastern Region (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, New Jersey, New York, Pennsylvania, Indiana, Michigan, Ohio); in 1962, Southeastern Region; 1963, Central; and 1964, Western Region. Application blanks may be secured from NFMC Headquarters or the State Chairman or President in applicant's state. National Chairman of the Stillman Kelley Scholarship is Mrs. W. T. Swink, 139 Irby Street, Woodruff, South Carolina.

Junior Festivals: Held each year in the states. Age limit, to 18 years, inclusive. Classifications include piano, voice, organ, strings, chamber music, harp, woodwinds, brass, percussion, orchestra, band, accordion, guitar, composition, musicianship, and dance. Entrants are given ratings on performance, and National Honor Certificates for Superior ratings. State awards are optional. Bulletins giving required numbers and rules for entry may be obtained from NFMC Headquarters (50c each). National Chairman of Junior Festivals is Mrs. Clinton Bell, 1813 Lawton, Lawton, Oklahoma.

Junior Composition Contests: National competition for the Junior age bracket (to 18 years, inclusive). Entry through State Junior Festival Chairman. All composers adjudged Superior will receive the National Honor Certificate. Composers whose Superior-rated manuscripts are adjudged finest in workmanship will receive cash awards (Junior I, $25; Junior II, $20; Juvenile, $15). For additional information and rules, see the Junior Festivals Bulletin. National Chairman of Junior Composers is Mrs. Floyd W. Stewart, 2106 N.W. 17th St., Oklahoma City, Oklahoma.

Laura K. Wilson Memorial Award: An annual award of $50 will be given in the Composition Contest in the Junior Festivals Junior Division for a piano composition. The recipient is to be 16 to 18 years of age inclusive and be selected by recommendation of the National Chairman of Junior Composers. The award is in memory of the founder of the Pittsburgh Piano Teachers Association and given in honor of Mrs. C. Arthur Bullock, the first Pennsylvanian to serve as President of the National Federation of Music Clubs. For requirements for the contest, see the Junior Festivals Bulletin. Contest Chairman is Mrs. F. W. Stewart, 2106 N.W. 17th, Oklahoma City, Oklahoma.

Junior Conservatory Camp: A $100 scholarship will be given at Junior Conservatory Camp, Manor Vail Estate, Lyndon, Vermont, to a composition student between the ages of 12 and 18 who participates in the annual Junior Composition Contest. The camp will match the Federation award with an equal amount. Balance of the tuition must be paid by the student. The camp opens June 30th and lasts for six weeks. For requirements for the contest, see the Junior Festivals Bulletin. Contest Chairman is Mrs. Floyd W. Stewart, 2106 N.W. 17th, Oklahoma City, Oklahoma.

Fred Waring Scholarship: National composition contest for the Junior age bracket (to 18 years, inclusive). Students must conform to the entrance and composition requirements listed in the Junior Festival Bulletin. A cash award of $50 will be given the winning composition, and it will also have a hearing at the Biennial Convention. For additional information and rules, see the Junior Festivals Bulletin Composition Section. National Chairman of the Scholarship is Mrs. Floyd W. Stewart, 2106 N.W. 17th St., Oklahoma City, Oklahoma.

Charles Ives Scholarship: Open to composers between the ages of 16 and 18, the scholarship, valued at $700, provides a summer's study at Indian Hill Music Workshop at Stockbridge, Mass., and covers room, board, tuition, and instruction. Applicants for the award should submit two or three manuscripts of original compositions; form and medium are not specified. Application blanks may be secured from NFMC Headquarters. Deadline for entry, March 15. National Chairman of the scholarship is Mrs. Floyd W. Stewart, 2106 N.W. 17th St., Oklahoma City, Oklahoma.

Francis Rogers Scholarship: Open to boy singers between 16 and 18 years of age, the scholarship, valued at $700, covers room, board, tuition and instruction for a summer's study at Indian Hill, Stockbridge, Mass. Entry through State Junior Festivals. Recordings should be submitted before March 15th, to Mr. Mordecai Bauman, Indian Hill Music Workshop, Stockbridge, Mass.

Regional Student Awards—Annual

Marie Morrisey Keith Scholarship: A $500 scholarship, payable in two annual installments, honoring a past National President of the Federation. This scholarship rotates by the four Regions in the national organization and is designed for a worthy and talented student who intends to follow a professional career. The scholarship will be awarded in 1961 in the CENTRAL REGION: (Arkansas, Illinois, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, Oklahoma, South Dakota, Texas, Wisconsin.) The Scholarship will rotate to the Western Region in 1962, the Northeastern Region in 1963, and to the Southeastern Region in 1964. Open to advanced students of piano, voice,

strings, and orchestral wind instruments, members of the Federation, who are between the ages of 16 and 25. For rules and requirements, see the Student Auditions Bulletin. Chairman is Miss E. Marie Burdette, 1103 East Seventh Avenue, Winfield, Kansas.

Guy Maier Memorial Award: The Guy Maier Musical Association will give, for a ten-year period, an annual award of $50 to the outstanding pianist entered in the Marie Morrissey Keith Auditions. The award is to be used by the recipient for summer music study at school or camp. This fund was presented to the National Federation of Music Clubs by the Pennsylvania Federation of Music Clubs, and is to honor the National President, Mrs. C. Arthur Bullock.

Summer Music Camp Scholarships—Annual

Mrs. Charles H. Pascoe, 3454 East 4th Street, Tucson, Arizona, Chairman of Summer Scholarships, announces:

Note: All Applicants for Summer Music Scholarships must be members of the National Federation of Music Clubs, either through membership in a Federated club, music school, orchestra, or as individual members. For information on joining the Federation, consult your State President or Auditions Chairman, or NFMC Headquarters, Suite 900, 410 South Michigan Avenue, Chicago 5, Illinois.

Arizona All State H.S. Music Camp: A $75 scholarship, covering three weeks tuition, is offered at Arizona All State High School Music Camp, Tempe, Arizona, to a high school student in each of the eleven Western Region states. NFMC also offers one $75 scholarship, recipient to be chosen by Chairman and Camp Director. Applications should be filed by March 15 of each year with the Chairman, Mrs. Miles M. Dresskell, Music Department, Arizona State University, Tempe, Arizona.

Aspen Music School: One $300 scholarship, given annually to apply toward tuition for the summer session at Aspen Music School, Aspen, Colo. For a string player (violin, viola, cello, bass viol). Application should be filed with Dean Norman Singer, Music Associates of Aspen, 161 West 86th St., New York 24, N. Y., by March 15, giving details of music study, awards and honors won, and stating the need for assistance. National Chairman of the Aspen Scholarship is Mrs. W. Clay Merideth, 728 Harrison St., Denver, Colo.

Berkshire Music Center: One scholarship of $400 is offered to a student or may be divided between two students for six weeks' study at the Berkshire Music Center, Tanglewood, Lenox, Massachusetts. Applications should be sent direct to National Chairman of the scholarships, Mrs. Ada Holding Miller, 375 Lloyd Ave., Apt. 1-D, Providence 6, Rhode Island. For catalog containing information and requirements, write to Symphony Hall, Boston, Mass.

Chautauqua Music School: Five scholarships of $135 each for tuition in voice, piano, violin, and organ study with the heads of the respective departments at Chautauqua Music School, Chautauqua, New York, also a scholarship for string ensemble. Maximum age limit is 25 for all classes; minimum age limit for piano and violin, 15; for voice and organ, 17. Write the Registrar, Chautauqua Summer Schools, Chautauqua, New York, for bulletin giving requirements and for application blanks. Scholarship Chairman is Mrs. Lewis E. Young, 4601 Bayard St., Pittsburgh, Pennsylvania.

Stephen Collins Foster Music Camp: A full scholarship, valued at $100, includes room, board and tuition for the four weeks summer session at the Stephen Collins Foster Music Camp, Eastern Kentucky State College, Richmond, Kentucky. Available to students of Junior or Senior High School age in the string division. Applications should be sent to the Scholarship Chairman, Mrs. Rutherford Hoppe, 123 Fairmeade Road, Louisville 7, Kentucky, before March 15 of each year.

Inspiration Point: A full scholarship, valued at $295, includes room, board and tuition for the six weeks summer session at Inspiration Point Fine Arts Colony, Eureka Springs, Arkansas. Available to high school or college students who want to become opera singers. Applications should be sent to the Scholarship Chairman, Miss Leta Mae Smith, 1413 Smith Ave., Lawton, Oklahoma, before March 15 of each year.

International High School Music Camp: A $75 scholarship for 1 to 3 weeks study at International High School Music Camp, Peace River, N. Dakota. Open to high school students of band or orchestral instruments. Scholarship Chairman is Mr. John Howard, Box 86, University Station, Grand Forks, North Dak.

Kneisel Hall: A tuition scholarship of $300 for the eight-week summer session at Kneisel Hall, Blue Hill, Maine (board and room available at approximately $25 a week), will be given to a student in violin, viola, cello, or piano, between 14 and 22 years of age, who qualifies. Private lessons with artist teachers as well as intensified ensemble work. Personal auditions will be held for qualified students in each classification. Recordings may be submitted if an audition is not feasible. Applications should be sent to Miss Marianne Kneisel, 190 Riverside Drive, New York 24, N.Y., by March 15.

Meadowmount Camp: The summer home of the Society for Strings, Inc., Meadowmount Camp in Westport, New York, is open to string players only. A scholarship of $160 will be given to a violinist, violist or cellist between the ages of 10 and 25, who meets the requirements of the school authorities. The balance due for the eight-week session (approximately $415) will be paid by the student. Applications should be sent to Dr. Merle Montgomery, 120 East 36th St., New York 16, N.Y., before March 15th.

National Music Camp: Partial scholarships totalling $600, at the National Music Camp, Interlochen, Michigan. To be eligible, applicant must enroll for the full term of eight weeks. Students of piano, voice, or any orchestral instrument will be considered. Scholarships are granted to students of high school age. Completed application form, picture, tape of music, school records from principal, supported by two letters of recommendation, must be filed with the Chairman, Mrs. M. Cedric Dowling, 1223 Loeser St., Jackson, Michigan, before March 1st of each year.

Oglebay Opera Work Shop: A full scholarship of $180 for 1 two weeks' session at Oglebay Opera Workshop, Oglebay Park, Wheeling, W. Virginia, includes tuition, board and room for an applicant who wishes to become an opera coach. Preference will be given to a pianist who has had experience in accompanying singers and who is familiar with at least one foreign language as well as the complete scores of six operas. Applications should be sent to the Chairman, Mrs. Brooks B. Evans, 1330 Kanawha Blvd., Charleston, West Virginia, before March 15th of each year. A number of opera workshop scholarships are offered by the Capitol District and the West Virginia Federation of Music Clubs, for which application may be made to District President Mrs. G. Franklin Onion, 33 Dumbarton Road, Baltimore 12, Maryland, or the Chairman, Mrs. Evans.

Reader's Digest Scholarship: An award of $1500 for partial scholarships has been granted to the National Music Camp by the Reader's Digest Foundation, to be administered through the National Federation of Music Clubs in cooperation with Dr. Joseph Maddy, President of the Camp. Completed application form, picture, tape of music, school records from principal, supported by two letters of recommendation, must be filed with the Chairman, Mrs. Cedric Dowling, 1223 Loeser St., Jackson, Michigan, before February 14.

Rocky Ridge Music Center: A scholarship of $100 is given at the Rocky Ridge Music Center toward a scholarship for seven weeks' study for a junior or senior student. Applications for admission must be completed by March 24. Address Hilda Aspinall, Executive Secretary, 132

(*Continued on page 21*)

Community Music Schools

Mr. and Mrs. G. E. Harden. She is a member of Chicago's Lake View Musical Society and he is an individual member of the NFMC.

TWO of our newly federated neighbors in the Fine Arts Building are so full of enthusiasm over a project they are developing that their enthusiasm leaped into Headquarters. And we thought our readers might like to hear of something which is an exciting new concept.

Mr. and Mrs. G. E. Harden are in the process of searching out artist-students to build into faculty members for the Olive Harden Community Music Schools, which Mrs. Harden established in the Spring of 1958. As the idea grew and work multiplied, Mr. Harden left the business world and became Business Manager of the School.

The immediate need on the faculty is for ten artists with musical integrity, a dedication to music, a love of people, and the ability to transmit their knowledge and love of music to others. In short, ten people are needed to become students to learn to do what Mrs. Harden herself has been doing for the past two and one-half years. Then they in turn become faculty for the School.

Objectives for the Olive Harden Community Music Schools are two-fold: to raise the standards of music education outside of metropolitan centers—in schools and in communities; to create a desire for and love of music where there has been none. A case in point is a Catholic orphanage where Mrs. Harden has worked for two and one-half years. The Priest-Administrator realizes that the children need more than food and clothing; and, since the time when Mrs. Harden's program was launched, the school has acquired a record player, a tape recorder, and a piano in nearly every room—the halls echo with music. Mrs. Harden recalls that the Priest gave gifts of several dollars to the children who had previously had no interest in, or knowledge or love of, the music of the Masters. One eighth-grade boy used his money to buy a recording of Beethoven's Fifth Symphony. None of these children knew they liked music but at the end of even ten weeks they knew they loved music.

Mrs. Harden at the piano in the St. Vincent's Home for Children, Freeport, Illinois. Shown with her, left to right at back of room: Sister Lawrence, O.S.F., and Sister M. Leonore, O.S.F., Room Teachers; Rev. L. Ambre, Superintendent of the Home; Mrs. Harden; young student; Sister M. Loretta, O.S.F. Principal. And in the foreground, the First Grade Class.

Techniques: The potential teachers for the school, of which ten are needed, would contact Business Administrator G. E. Harden, send a letter and résumé of background, then come in for interview. If accepted the aspirant would enroll for a summer term of teacher training at tuition determined by the needs and experience of the student. After the training period, the student has one year of internship teaching directly with Mrs. Harden (if more experienced perhaps half a year) —a balanced diet of institutional teaching (public and private school) and private teaching to give her several-faceted growth. During her internship the student receives adequate remuneration for living expenses.

Following internship, the student assumes faculty member status, and is assigned to a job mutually agreeable to School and student. The faculty continue to be paid by the School and are under contract. There is no limitation on a teacher and income potential is $5000 to $7500 a year with six weeks' vacation a year, August and two weeks at Christmas.

Principles: This new concept of training the faculty has been borrowed from industry on-the-job training programs. Results are a removal of limitation on children and removal of limitations on teachers. It is estimated that the ten-member faculty could handle easily the teaching and training of 5000 young people in this expanding program. The program is worked out to the point where seconds are accounted for in the classroom. It takes one office girl one day to ready the material used in two days by two teachers teaching 500 students.

Emphasis is placed on the rudiments of music. In one of Mrs. Harden's own classes with school youngsters, after one hour a week for 30 weeks with 45 first and second graders, every child can play through a First Piano Book, and can give a drill on rudiments that

"would put college students to shame," according to one famous musician who observed these young folks.

Most traditional teaching methods develop one or two facets. This new method starts with a composite musical program of ear training, sight reading, eurhythmics, keyboard facility, and history of music, etc.

Olive Harden's Background: Mrs. Harden, born in Kansas City, Kansas, reared in Washington State, has been in music professionally for 29 years. She holds a Master's Degree in Piano and a Master's Degree in Theory from the American Conservatory of Music and has completed two-thirds of her work toward a Doctorate in Piano Performance at Northwestern University.

She directed the Zenith FM station in Chicago for two years, and some of the programs she arranged have been filed in the Library of Congress as samples of good FM programming. This job was a musician's paradise, says Mrs. Harden, because she was told to put 17 hours of the "finest there is in music" on the air each day.

She studied 15 years with Rudolph Ganz and still coaches concerts with him. She studied three summers with Rudolf Firkusny and studied Composition with Darius Milhaud at Aspen.

In addition to concert work, Mrs. Harden is giving a series of duo-concerts with George Banhalmi, Hungarian pianist (finalist in 1956 Brussels competition). He holds the Liszt and Chopin Awards, and they are now making solo and duo tapes to be used on radio stations.

She was on the Theory and Graduate Piano Faculty of the American Conservatory of Music for 17 years.

She is a member of Society of American Musicians, Lake View Musical Society, Sigma Alpha Iota. She judges many piano competitions in the Chicago area.

To show how music-oriented youngsters can become, Mrs. Harden tells a story which a Sister in another school shared with her. In a Bible class lesson on the Ten Commandments which followed Mrs. Harden's class, a child was asked "To whom did God give the tablet?" His unhesitating answer: "Mozart!"

Leplin Composition Premiered

Examining the score to Emanuel Leplin's "Prologue," commissioned by the Fresno Philharmonic Association and Premiered on October 20, 1960, by the Fresno Philharmonic Orchestra. Left to right: Paul Vermel, Conductor, Fresno Philharmonic Orchestra; Emanuel Leplin; Jose Iturbi, piano soloist that evening. Mr. Leplin, 43, is to be highly congratulated because he has been almost totally paralyzed with bulbar polio since 1954 and is confined to a wheelchair. He has studied with Darius Malhaud and Pierre Monteux.

As long as the green grass grows . . .

Our National President has a new name—DI-KA-NOGI-DV-DI-LENV-SGI—given to her recently on her visit to the Oconaluftee Indian Village in Cherokee, North Carolina. It was bestowed as she was made an honorary member of the village and was presented with

Lawanda Blanton, Cherokee Indian, presents certificate to Mrs. Bullock in Oconaluftee Indian Village, Cherokee, North Carolina.

a certificate by Mrs. Lawanda Blanton, Indian guide and lecturer in the Village, for Mr. Carol White, General Manager. The Indian name means "song leader" or "Maker of Songs," and the certificate is inscribed with these words:

This is to certify that Mrs. C. Arthur Bullock has been adopted as an honorary villager of the Oconaluftee Indian Village in the ancient homeland of the Eastern bank of Cherokee Indians and given the name of DI-KA-NOGI-DV-DI-LENV-SGI. She is accorded full rights and privileges for village chiefs as long as the green grass grows and the rivers flow.

The certificate was signed by Carol White, Officer, Cherokee Historical Association, Inc.; Walter Jackson, Beloved Man; Myrtle Youngbird, Beloved Woman; and Mollie Arneach, Secretary of the Cherokee Historical Association.

In ceremonies, Johnson Bradley, Assistant Manager of the Village, presented Mrs. Bullock with a piece of pottery made in the Village. Mrs. Bullock was accompanied by Mrs. Blant Burford, Public Relations Chairman, and Mrs. Harry Deal of Hickory, President of the North Carolina Federation of Music Clubs. The party toured the Indian Village, visited the Museum of the Cherokee Indian, a rare storehouse with treasures of an ancient civilization; and were the guests of the Cherokee Historical Association for the outdoor musical drama "Unto These Hills." The drama, with a cast of 140, many of them descendants of the Cherokees who lived the story, is by Kermit Hunter, with music by Dr. Jack Frederick Kilpatrick, the nationally-acclaimed Cherokee composer.

Welcome Notes For Life. Individual Members

by Ruby Reynolds

PUERTO RICO: Introducing Individual Member **Senor Arturo Somohano** of San Juan, Puerto Rico, who has recently been awarded the Cross of Isabel las Catolica, by the Spanish Government, and the Medal of Madrid. Senor Somohano is our first Individual Member in Puerto Rico, having come via District Two of the Texas Federation of Music Clubs. He is conductor of the San Juan Symphony Orchestra.

PUERTO RICO: Introducing Individual Member **Dr. Maria Luisa Munoz.** Dr. Munoz was a piano graduate from the Academy of Music of Madame Elisa Tavarey. She then went to the University of Columbia where she obtained her Master's and Doctor's degree writing her thesis on the Music of Puerto Rico. For ten years, Dr. Munoz was the Director of Music in the Department of Education of Puerto Rico. At present she is Assistant Professor at the University of Puerto Rico and teaches piano at the Conservatory of Puerto Rico. Dr. Munoz is a life member of the Music Educator's Conference and a member of the International Society of Music Education. She played a concert recently in her home town; a group of singers in concert style gave the opera, "Bastien and Bastienne," written by Mozart when he was 12 years old. It would be thoughtful of Federation members to write Dr. Munoz and welcome her into our organization. Her address is Dr. Maria Luisa Munoz, 996 Manila St. (altos), Rio Piedras, Puerto Rico. ("Altos" means second floor!)

OKLAHOMA: Introducing Special Member, **Sterling Price Smith,** Lawton, father of Miss Leta Mae Smith, National Chairman of Junior Club Rating and Achievement Records and National Chairman of Inspiration Point Scholarships. Mr. Smith, who celebrated his 98th birthday in August, couldn't read or write until after he was 19 years old. Today he holds three college degrees and can look back over 50 years of school teaching. He received a degree from Texas Christian University when he was 29; a degree from the University of Oklahoma in 1920; his Master's degree in Education in 1924. On retirement from teaching, he served as bailiff in the Circuit Court of Appeals until he was 92.

Sterling Price Smith, 98-year-old Special Member from Lawton, Oklahoma.

KENTUCKY: With regret, we announce the death just following the Board Meeting of **Mrs. L. R. Dingus** who received Life Membership in absentia at National Federation Day at Foster Camp, July 15, 1960. Mrs. Dingus, a native of Massachusetts, studied at the New England Conservatory and in Vienna where she was a pupil of Leschetizky. She served as President of Kentucky State Federation during the Second World War, and was National Board Member and served as Rural Music Chairman for many years. Mrs. Garland Clark of Winchester, Kentucky, in making the Life Membership presentation, gave the following Citation: "In loving appreciation of your devotion and years of dedicated service to all local, state, national, and international work of the Federation of Music Clubs; in gratitude for your life spent in creating and preserving highest standards of what music should mean to all peoples, regardless of age, position, creed, or color; in personal appreciation of your great soul and heart overflowing with music, your vision and determination to give the world good music, your fire of enthusiasm which kindled a spark in all with whom you came in contact, inspiring them to carry on; from hearts full of appreciation which words cannot express—we present you 'the grand old lady of the Federation of Music Clubs,' with a Life Membership to honor you and to keep alive the work you so dearly love and to which you have dedicated your life." [See "In Memoriam" for further information about Mrs. Dingus.]

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Congratulations, Young Artists!

by Mrs. Vernon L. Venman

Robert Brownlee, pianist: Robert received the 1959 award, presented by the Boston Pops' Orchestra—three appearances in June, 1960. He is becoming well established musically in Houston, Texas, through his teaching position at the University of Texas. This summer he appeared with the Houston Symphony and in concert with former Federation winner, Fredell Lack, violinist.

Patricia MacDonald, lyric soprano: Patricia was the recipient of the 1959 award given by the National Artists Corporation, a managerial contract which also entitles her to accept engagements through the Civic Music Association. As winner of the Concert Artist Award in 1960, she will be presented in concert at Carnegie Hall this fall. Residence will be in New York City during the current concert season.

Sylvia Rosenberg, violinist: Sylvia received the National scholarship to Meadowmount School this summer which enabled her to study with Ivan Galamian. She is also the recipient of an award given by the Young Artist Series of New York—a recital at the Metropolitan Museum of Art on November 10, 1960. She will concertize in Europe this winter but will be available for concerts in the United States until February, 1961.

James Standard, bass-baritone: James gave an impressive performance with the Detroit Symphony Orchestra on August 9. This was a new award presented this year by the Detroit Symphony. Last summer he received a contract with the San Francisco Opera Company and appeared in five of the operas during the fall season. He will be in the East during February 1961 and available for concerts in this area.

Diana Steiner, violinist: Auditioning for Jascha Heifetz, Diana was accepted in his "Third Master Class in a special performer-audition category". Her residence is now in Los Angeles but engagements throughout other states can be arranged as she will be making eastern tours.

We are proud of our young artists! The Federation has a wonderful opportunity to help these artists who are now at the stage of their careers where additional solo recitals will give them needed recognition by a wider audience.

Encourage your Club to accept this opportunity. By presenting one of these artists, not only will you be receiving a musical treat but, more importantly, you will be giving the artist a further BOOST toward a successful career.

Will your state be added to the honor roll of Young Artist Presentation at the Biennial Convention in Kansas City, Missouri? Let's be proud of the record in Young Artist Presentation for this past biennium! The National Chairman of Young Artist Presentation, Mrs. Vernon L. Venman, 499 North Eton Road, Birmingham, Michigan, will be happy to make arrangements for you NOW.

Scholarships (C'td)

South 13th Street, Suite 201, Lincoln, Nebraska. Applications for scholarship aid should be addressed to the Foundation Office, 9600 West 11th Avenue, Lakewood, Colorado.

Transylvania Music Camp (Hinda Honigman Scholarship): A full scholarship for six weeks, valued at $350, given annually at Transylvania Music Camp, Brevard, North Carolina, in honor of Hinda Honigman, founder of the Federation Weekend at Transylvania. Open to an instrumentalist, for either band or orchestra, of high school age (12-20). For application forms and further details consult the Chairman, Mrs. Louise Y. Workman, 445 Beaumont Avenue, Charlotte, North Carolina, by March 15.

The following bulletins are available from National Federation of Music Clubs Headquarters, 410 So. Michigan Ave., Chicago 5.

Young Artist Auditions Bulletin (20c)
Student Auditions Bulletin (20c)
Young Artist and Student Auditions announcement (no charge)
Junior Festivals Bulletin (50c)
Charles Ives Scholarship Application (no charge)
Young Composers Contest Announcement and Application (no charge)
Stillman Kelley Scholarship Rules and Application (2c)
Scholarship Information Sheets (no charge)
For further details on other scholarships, write the chairman.

Available

Extra copies of the Columbus (1957) and the San Diego (1959) Biennial Convention *MCM* issues are available for a limited time only at 50c each. Also a few copies of the January-February Showcase historical issue are available at 50c each from NFMC Headquarters.

Phi Betas (C'td)

Records indicate that programs or technical assistance have been carried to most VA hospitals in cities where chapters are located and that performances have been produced on most near-by Military bases to which Phi Betas can travel. In addition Army Headquarters have furnished aircraft whereby 11 collegiate units have presented top-flight variety shows in base hospitals, service clubs, auditoriums throughout the Continent. Likewise at the invitation of the Armed Forces Professional Entertainment Branch, units have toured successfully in both the European and Far East Command. It is estimated that 150,000 Military personnel have benefited from the talents of hundreds of Phi Betas who unselfishly give their time in the successful development of the Collaboration Program.

Earlier in 1960, a Phi Beta Unit from the college chapter at San Francisco College presented "Hometown U.S.A." during a two-weeks' tour of west coast bases within the Sixth Army Command; and several other chapters have performances in rehearsal.

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HAROLD CONE—pianist

Recently back from a European tour which included solo appearances with the London Philharmonia and Madrid Philharmonic orchestras, Harold Cone returned to the Lewisohn Stadium, New York City, for his fourth consecutive engagement. At the famous monastery in Valldemosa, Mallorca, he had the honor of presenting a special recital of works which Chopin composed there. His American concert activities in addition to his chief role of performer, include appearances on numerous university and college platforms as lecturer and composer. He was graduated Summa Cum Laude from Harvard University and has studied prior with Clarence Adler and Harold Bauer, as well as theory and composition with Ruben Goldmark, Walter Piston and Aaron Copland.

THE NEW YORK TIMES, THURSDAY, JULY 16, 1959.

PIANO VARIATIONS GIVEN AT STADIUM

Cone Is Soloist in Franck's Work With Wallenstein Conducting Orchestra

By JOHN BRIGGS

A small but hardy audience braved threatening weather at Lewisohn Stadium last night to hear Alfred Wallenstein conduct the Stadium Symphony Orchestra, with Harold Cone as soloist in the César Franck "Symphonic Variations" for piano and orchestra.

The Franck work is not the most sure-fire display piece in the repertory. It is difficult without being spectacular and gives the solo pianist little opportunity for keyboard histrionics.

Nevertheless it is an engaging and interesting work, especially when played by a performer who, as Mr. Cone did last night, approaches the work in the manner of one who holds it in special affection.

Rapport between orchestra and soloist was good, and Mr. Cone's playing of the solo part earned him a hearty demonstration from the audience.

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"Harold Cone possesses an extraordinary technique and the sensitivity of an exquisite artist which permits him to interpret with great expressiveness and purity the many nuances of the so-called classical music, and also of contemporary music. If in the works of Beethoven, Schumann and Chopin he demonstrates great skill, always in a pure style, in the interpretation of works such as 'Piano Variations' by Aaron Copland, he achieves a brilliant and profound plasticity, which qualifies him as one of the most complete pianists of the day."

Diario de Barcelona, Barcelona, Spain

"Steeped in feeling and thoroughly trained in technique, Cone excelled as an accomplished exponent of music."

United Daily News, Taipei, Formosa

"Mr. Cone, perhaps because he himself composes, has an instinct for delineating with utter clarity the intertwinings of thematic substance. He also possesses a forceful rhythmic sense, which can animate from the interior whatever he chooses to play."

"One of his most valid attributes is his touch which is capable of a wide assortment of colors. Feathery pianissimos, thundering fortes and all the shades between are his."

New York Herald Tribune

Excerpts by Exie

. . . from C. Hunter Green, Vice President and General Manager, Southern Bell Telephone and Telegraph Company, Louisville, Kentucky:

"You are most thoughtful to write and express your appreciation to the Bell Singers for the program they gave during your Board of Directors meeting.

"I am sure your letter will make the group feel very proud, as I do, and it will be especially appreciated by Miss Settle. We think she has, under her capable direction, developed much talent, and it was the highest compliment to her when the invitation was extended to the group to give a program during the national convention in Kansas City, Missouri.

"I am glad we were able to install the telephone in the Press room during the convention, and I know it was helpful, as you mentioned."

●

Douglas Williams, the marimbist, who played at the board meeting in Louisville, lives in Nashville, Tennessee. When he was a boy in his teens he was the member of a Junior music group sponsored by the Woman's Club of Nashville. This Junior Club was organized in 1931 and has been federated with the state and the national through the years. It has 100% rating every year. Mrs. A. A. Coult, National Historian, has been an active worker in this club for years and has been counselor for the past five years.

The accompanist for Douglas, Mrs. Ortrun Gilbert, married an American soldier after World War II and came to Tennessee from Germany twelve years ago. Mrs. Gilbert was counselor for a junior club in Murfreesboro last year and many of her pupils have won superior rating in the festivals. She now teaches German and music in Middle Tennessee State College in Murfreesboro. (Thanks, Mrs. Coult, for this information.)

●

Maxine Fountain, PR chairman for the North Carolina Federation of Music Clubs, in her column, "Musical Tempo" of June 10, 1960, has a story entitled: "The Past Two Years" in which she reviews the work done by the retiring president, Mrs. C. B. Jefferson. What a wonderful tribute, to "receive your flowers" while you can enjoy them. We wish more PR chairmen would consider doing just that for their retiring presidents—thank them for what they have done and wish God's speed to the one who "takes up" the reins.

. . . from the New York Herald Tribune, October 19:

"McHenry Boatwright, a baritone who has been heard here several times in recent years as a soloist with orchestras and choruses, gave his second recital at Town Hall last night, when he sang a well diversified program which began with works of Stradella and Bach and closed with his own arrangements of Negro spirituals. He also sang Brahms' 'Vier ernste Gasaenge,' Ravel's 'Don Quichotte a Dulcinée,' Hugo Wolf's 'Michelangelo's Lieder' and American songs by Samuel Barber, Aaron Copland and John Alden Carpenter.

"As in his first recital here three seasons ago, Mr. Boatwright displayed a noteworthy voice and interpretative musicianship. He has ample vocal power and volume, but also possesses a command of the other end of the dynamic gamut and finer points of shading. The tone production was generally praiseworthy, especially after he had dispensed with occasional unevennesses in clarity.

"His singing seemed always assured and evoked the general moods and atmospheres of his contrasted program; there were outspoken heartiness and gusto in his lively opening group and also in the Ravel works, while he also realized the seriousness that marks the Ravel songs and much of the Wolf group, which was performed in honor of the composer's centennial. Perhaps he went at times slightly to excess in emphasizing a dominating mood at the expense of expressive variation both in the Ravel and Wolf items. 'Fuehlt meine Seele' could have gained by a touch of rapture. But as a whole the recital marked him as a talented and discerning artist.

"The American group illustrated his tonal appeal and expressive ability to particular advantage. Paul Ulanowsky, according to expectations, provided admirable piano accompaniments."

●

. . . From Shreveport, Louisiana, Times:

Martha Lipton, NFMC Young Artist winner in voice in 1939, is the newest member of the music faculty of the University of Indiana. But let's hear what Pericles Alexander of the Shreveport, Louisiana, *Times* in his October 4 column, "On With the Show", has to say: "Martha Lipton arrived 'On Wings of song' at the Metropolitan Opera a number of years ago through the route of the National Federation of Music Clubs which has seen many a musical career aborning and nurtured it. . . . Like many another established artist, Miss Lipton is turning vocal teacher but is not turning her back on her career in opera and concerts. The present season will encompass all of them—appearances with both the Met and the Chicago Lyric Opera, filling recital dates, and teaching. . . . These artists, teaching aspiring young vocal talent, can be both an inspiration and a source of serviceable knowledge for the career-bent musical talent of the land. They represent an achievement in the field and not disappointed singers who couldn't make a career in music except as teachers. . . . Needless to say, any college or university with a voice teacher as pretty as Martha Lipton should have a record enrollment of baritones, tenors, and bassos."

●

Jacques Abram, our Young Artist winner in piano in 1937, has resigned his position as artist in residence at Oklahoma College for Women to become artist-teacher at the Royal Conservatory of Music in the University of Toronto.

Abram, the distinguished Texas-born pianist, will replace the late Alberto Guerrero, a noted pedagogue who died in March. Abram's contract calls for appearances with the Toronto Symphony Orchestra and recitals for the Canadian Broadcasting Company on both radio and television.

Again another Young Artist is winning laurels in the music field.

●

Our Public Relations awards are not just pieces of paper printed with a few words but are really appreciated by persons and newspapers. As evidence, six letters have come to my desk since the Louisville Board Meeting—all expressing thanks for the awards. Four Texas newspapers carried four-column stories of the winning story; and two from South Carolina noted the awards given for participation in National Music Week. Also North Carolina carried a two-column story of the awards won, and four Oklahoma newspapers took note of the winning news story. Who says Public Relations doesn't "pay off"? We didn't because we know it does!

National Music Week

May 7-14, 1961

"Let's Make Music Around the World."

Music Week Idea

A Bell Ringer Idea to interest the community in a Music Week production comes from Boise, Idaho, via the *Evening Statesman* of September 16: "A vote by coupons published in *The Statesman* will be issued to choose the 1961 Music Week stage production, Mrs. Evelyn Donnell, President of the Boise Music Week board, said today. She said a list of six musicals will be included in the selection list: 'Annie Get Your Gun,' 'Where's Charlie,' 'Call Me Madam,' 'Merry Widow,' 'Chocolate Soldier' and 'Student Prince.'"

Music Week Display

Throughout the year, every Federated Music Club can dramatize its activities with a modicum of thoughtful planning and a maximum of enthusiasm. National Music Week, May 7-14, 1961, is a particularly appropriate time for window displays—which merchants, art museums, libraries are eager to accommodate.

In the photo is a 65th anniversary exhibit which the Musicians Club of Women of Chicago assembled for display in the Chicago Public Library

during National Music Week in 1960. Included were old programs, artists presented to Chicago, certificates from 1893, a reprint from a 1907 newspaper, new programs, opera programs over the past six years, and a photo of club members in costume.

Informative, exciting, eye-catching, this display gives the public a glimpse of a Federated Music Club. What treasures does your Club have to display?

An Invitation to India

Madame Chattopadhyay of New Delhi, India, is pictured at Headquarters: Left to right, Mrs. Henry L. Porter, National Extension Chairman; Lois Winterberg, Administrative Director; our guest; and Mrs. Charles Pardee, Vice President in charge of the Central Region.

NATIONAL Headquarters was honored this fall by a visit from Shrimati Kamaladevi Chattopadhyay, one of India's outstanding women.

She is President of the National Theatre Centre of India, affiliated with the International Theatre Institute of UNESCO. She is Vice Chairman of the National Akadami of Dance, Drama, and Music in New Delhi. And she was one of the founders, first organizer, President, and now Patron of All India Women's Conference, the premier women's body in India.

Madame Chattopadhyay was deeply interested in the work of the Federation, commenting that much modern western music is heard in India but that little of their music is heard here. She offered to send tape recordings if they would be of value to Federation members. She was particularly interested in our new International Music lists although she missed seeing Asia represented.

Members of the Federation are invited to attend Republic Day on January 26 in New Delhi, when dance and folk music troupes from all over the country come to perform in native costume. The celebration lasts three days with a parade the first day, dances and concerts of folk music the second and third days. Those who wish to study and sketch can go to the camp where performers literally do camp in pitched tents. Any music can be recorded, rehearsals can be watched, if our members contact her in advance at #2 Canning Lane in New Delhi. She cautions visitors to bring warm clothing; the weather is so cold that they have fires.

Madame Chattopadhyay was Commander in charge of the Women's Volunteer Corps of the National Freedom struggle, was kept in prison for five years as a political fighter. She was the first woman in India to run for parliamentary election.

She is Chairman of the All India Handicrafts Board in the Ministry of Commerce and Industry, has been Government of India's delegate to the UNESCO and the Human Rights Commission, is a member of the Indian National Commission for Cooperation with the UNESCO and Indian Council for Cultural Relations.

We are happy to announce that Madame Chattopadhyay is writing an article for publication in *Showcase*. And in this way, through her own words, you can sense the wisdom, the dedication, the tranquil force of this leader, which those who met her at Headquarters discovered.

Reason and free inquiry are the only effectual agents against error.—*Thomas Jefferson.*

Briefs

Did you know that Mrs. Earl R. Findlay, immediate past president of the Kansas Federation of Music Clubs, comes by her interest in music naturally. One of her early forebears was named Harmonious Hornbaker. He came from Germany shortly before the Revolution.

Mrs. Glenn K. Rogers (Mary), Cheyenne, Wyoming, National Board member from Wyoming, former Wyoming State President, and Rocky Mountain District President, is now Assistant State Librarian in charge of Rural Library Services for Wyoming.

ASCAP Director Irving Caesar's musical setting to "Pledge of Allegiance to the Flag" has now been declared to be in the public domain, through a joint resolution of the 86th Congress. In 1955 Mr. Caesar had assigned to Congressman Louis C. Rabaut of Michigan all his rights to the "Pledge" which he had written at Congressman Rabaut's request. This resolution, which declares the work to be in the public domain, also authorized and directed the preparation of three arrangements of the composition suitable for use in non-professional performances; one arrangement for vocal, one for band and one for orchestral performance.

William Bergsma became chairman of the Juilliard School's Department of Literature and Materials of Music, effective in June, 1960. Mr. Bergsma, on the Juilliard faculty for a number of years, will also become chairman of the Composition Department.

The two-hour opera "Deseret" by Leonard Kastle is being taped by the NBC Opera Company for its NBC-TV Network colorcast Sunday, January 1 (3-5 p.m. EST). This will be the world premiere performance of the new American work relating a story in the life of Brigham Young.

Stanley Plummer, 1951 Young Artist winner in violin, was a finalist in the Walter W. Naumburg 1960 String Competition. He received $1,750. Isaac Stern and Efrem Zimbalist were among the judges and Leopold Mannes was chairman of the jury. Mr. Plummer now lives in San Francisco.

Famed contralto Marion Anderson was awarded an honorary Doctor of Music degree at Boston University's commencement exercises Sunday, June 5. Miss Anderson was the first Negro to sing at the Metropolitan Opera and is represented in a mural at the U.S. Department of the Interior in Washington, D.C., commemorating her famous Easter Sunday concert in 1939 that drew 75,000 people to the Lincoln Memorial. She has sung three times at the White House, the second time for King George VI and Queen Elizabeth of England. The distinguished singer has sung in nearly every part of the world and has been awarded citations from the U.S. State Department for her work as an ambassador of good will. In 1958 President Eisenhower named her a delegate to the United Nations.

Mrs. Maurice Honigman, Gastonia, North Carolina, Chairman of the Board of Trustees, Foundation for the Advancement of Music, has been appointed Vice Chairman of the Advisory Committee of the North Carolina Recreation Commission.

Jean Graham, 1941 Stillman Kelley winner, has joined the piano department of The Manhattan School of Music. Jean received her Master of Music degree from Manhattan School.

Antal Dorati, former music director of the Minneapolis Symphony Orchestra, received a Ford Fellowship in June to aid him in the development, for the contemporary symphonic repertoire, of recently discovered Italian baroque musical compositions.

Eric Hemp, The University of Chicago, notes that there are at least 3,710 different living and dead languages in the world. (Ed. Note: It would seem then that the only problem is in having something to say.)

Three American works were chosen by an International jury and were performed at the 34th Festival of the International Society for Contemporary Music in Cologne, June 10-19: Arthur Berger's "String Quartet," Gunther Schuller's "Spectra," and Roger Sessions' "Symphony No. 4" (all licensed for performance by BMI).

Ivan Davis, 1955 Young Artist winner in piano, was married on August 6 to Miss Betty Lou Saxton of New York. The ceremony took place in New Canaan, Connecticut. Mrs. Davis studied piano at Juilliard. Ivan studied piano at the Academy of St. Cecilia in Rome as a Fulbright scholar. In April this year he won the grand award in the Franz Liszt Piano Competition at Town Hall.

Our own Mrs. Royden J. Keith is serving on a distinguished panel of judges to screen voice, instrument, and ballet talent for appearances on live colorcasts on WNBQ, Chicago. The alternate-week series started November 6. Louis Sudler, well-known operatic, concert, and oratorio baritone, is host for the series. And other judges are: Miss Carol Fox, Lyric Opera; Dr. Rudolph Ganz, world-famed conductor, pianist, lecturer, teacher; Walter Hendl, associate conductor, Chicago Symphony; Dr. Thor Johnson, director of orchestral activities, Northwestern University; and Mrs. Alfred O'Gara, member of Executive Committee, National Council of Metropolitan Opera Association. Qualified young artists wishing to submit applications should contact: Louis Sudler, 209 South LaSalle Street, Chicago 4, Illinois.

Claudette Sorel, 1951 Young Artist winner in piano, gave an all-Chopin recital, commemorating Chopin's 150th Anniversary, at Town Hall, on November 21. The "Souvenir de Paganini," (published in 1881), which she plays, has never before been performed in the United States. Claudette originally came from France, became an American citizen.

Richard Bales, a 1936 Eastman School of Music graduate and, since 1943, conductor of the National Gallery Orchestra, Washington, D.C., was awarded the $1,200 Alice M. Ditson Conductor's Award by Columbia University on June 1. He is the author of Columbia Records' "The Confederacy," published in 1955.

C. Northcote Parkinson, The University of Illinois, says: "Success is too easy when the field is too small. Many must be good before one can be supreme. If the prizes must go, of necessity, to the few, we—the rest of the school—can at least see to it that the winners have to exert themselves. The progress from cradle to Kiddycar, from coaster to Corvair, from Cadillac to coffin, is not an inspiration in itself. We can make something of this pattern only if we produce from among us the occasional genius, in the light of whose achievements we can justify the treadmill pattern of our age."

William Masselos, 1947 Young Artist winner in piano, will be soloist with the New York Philharmonic on March 23-26 in the Ford Foundation-commissioned work by Ben Weber, "Piano Concerto."

Dr. Ian Stuart, community relations director for Florists' Telegraph Delivery Association of Detroit, addressing the opening session of the 26th annual Illinois Assn. of Student Councils, expressed his overwhelming respect for today's youth. "This is not a generation of juvenile delinquency, but one of juvenile decency—of deep thinking and hope for the future."

Carroll Glenn, 1941 Young Artist winner in violin, was heard in a concert at the National Gallery of Art, Washington, D.C., September 18. The concert was broadcast by station WGMS. On October 28 she gave a concert at Adelphi College, presenting two numbers by Aaron Copland. In an article in the Saturday Evening Post, Carroll was described as "one of the few really popular women violinists."

Improvisation Confuses Critics

Those who were perplexed over Lukas Foss's ensemble improvisation at the San Diego Biennial will be comforted to know that this musical form left New York critics also somewhat confused. The gifted Mr. Foss and his quartet of composer-performers played a concerto with the Philadelphia Orchestra under Eugene Ormandy in Carnegie Hall on October 11. There seemed to be a general agreement that the concerto form did not suit the idea of improvisation as well as the "solo" efforts, for freedom was even more stringently restricted, and there was little "improvisation" left by the time the orchestra accompaniment had been set down and the inner rules of the group followed as well. Still, it is an interesting experiment, even if many people believe it should be confined to a chamber music setting, or even to a laboratory for the present.

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Elkan-Vogel, 1716 Sansom St., Philadelphia, Pa.

Love's Garden (a wedding song), Medium solo
Bourne, Inc., 136 West 52nd St., New York 19, N.Y.

BOOK REVIEWS

by Quaintance Eaton

Tale of Two Sacred Halls

The Magic of the Opera. Text by Mary Ellis Peltz. Series of contemporary photographs by Gjon Mili among 136 illustrations. Frederick Praeger, New York (in cooperation with the Metropolitan Opera Guild). 172 pages. $10. This is the Metropolitan Opera's glamor book of all time, a fitting tribute to the house whose days are numbered, but whose memories will never die. Opera's song and story are here translated with the keenest poetic and dramatic insight into picture and story, with every page a fresh call to the senses or the memory. The first third of the handsome volume (printed in Germany and covered with a replica of the cut-velvet wallpaper in Sherry's restaurant as a final fillip of elegance) touches the past in swift, telling strokes: the audiences, artists, and impresarios of bygone golden days. Many photographs are familiar to the opera buff, but among less well known are the interior and exterior views of the fire of 1892; an artist's conception of the audience of 1891, embracing a distinguished list from Mr. and Mrs. Cleveland to Lillian Russell; incongruous (but then *de rigeur*) bloomers beneath short, fluffy ballet tutus; and the first flashlight picture in the house, entirely familiar from its many successors except for the mustaches on the orchestra men and the gentlemen of the audience.

Reginald Marsh's wicked satire on the opera audience of 1936, reproduced in full color, separates the Golden Past from the Glittering Present. Color has also been vouchsafed to the frontispiece, the by-now famous "fish-eye" photograph of the entire house during a performance which appeared in *Life*, and scenes from contemporary productions of "Madame Butterfly," "Cosi Fan Tutte," and "Le Nozzi di Figaro." Now the camera moves among scenes, rendering them tragic and moving and altogether lifted from the commonplace; among faces, where conductors offer emotional subjects specially rewarding; among rehearsals and in dressing rooms and corridors, bringing to life the process of "magic in the making" under Mr. Mili's skilled touch. The breath catches and the eyes widen as the end approaches—a double-page spread of the lights going out in the old house, which "seems to dwarf its old neighbors." And for a final piece, the famous bust of the most illustrious of them all, Enrico Caruso, under "exit" signs pointing both ways.

Mrs. Peltz's text throughout, both as captions on the photograph pages and as a more detailed section at the back, shows the peculiar sympathy and shrewdness for which she is noted. This versatile lady, now archivist of the opera house, can pack a world of information in a few lines, a world which shimmers and sparkles with its own color and her affection and wit. Tina S. Fredericks has designed the book with flair and discretion, two necessary qualities when the material is so rich and the process of selection so harrowing. This is the book for giving, and for keeping.

The World of Carnegie Hall. By Richard Schickel. Julian Messner, New York. 417 pages; index. Illustrated. $6.95; after February 1, $8.50. Carnegie Hall was saved after all (see story this issue), and so this book, designed as a funeral oration, becomes a fortuitous salute, as well as a much-needed record of a colorful history. The only previous book, by Ethel Peyser, was sadly out of date and written from too close a vantage point. Mr. Schickel, a very young man whose chief claim to musical journalism has been a series of articles in *Look* Magazine, set about this more formidable task under great pressure, in the days when Carnegie Hall's doom seemed assured. Evidences of haste in preparation show up here and there, but for the most part this is a job well done. Not for him the lists, endless and boring; the chronicling of every event in every one of 70 seasons. Rather he hits the high spots, dwelling on them with affection and in some detail, and drawing heavily on the contemporary documents; thus telling a story rather than unwinding a catalogue. His style is breezy, dipping into vernacular without hesitation. The point of view will interest many readers. Mr. Schickel has tried to relate the processions of musicians, actors, politicians, religiosos, lecturers, and just plain exhibitionists, who entranced or harangued thousands of audiences in the famous chamber, to the current of life outside its walls. It is a laudable effort to tear down the walls of the ivory tower and let the world in. Occasionally his judgments are a trifle hasty or more than a trifle unconventional, but most often he is well documented, and furthermore is readable on every page.

Two Dictionaries

The New College Encyclopedia of Music. By J. A. Westrup and F. Ll. Harrison. W. W. Norton, New York. 739 pages. $6.95. As far as it goes, it can justify its claim to be "comprehensive, up-to-date, authoritative, moderately priced." But as the authors themselves say disarmingly, it is impossible to satisfy everyone. Those who will be likely to find fault in this otherwise admirable compilation are Americans who perhaps are a trifle weary of translating every quaver into "American." The typically British condescension appears in the entry "through-composed," which is defined as "a literal American translation" of the German "durchkomponiert." "It is not English," the authors sternly remind us. Their own rendition is "composed throughout." Much more genteel, but hardly so expressive. Let's blame the original German for a change. The authors' explanations of omissions are, as customary, purely defensive. They have dozens of American composers but not Dello Joio or Haieff; many contemporary singers but not Bori, Tibbett, Pinza, or Edward Johnson (the only Edward Johnson is a 16th century composer—English of course). Perhaps these quibbles are picayune, but it does seem that a book designed (even if not primarily) for sale in the American market should make a few concessions. No small encyclopedia will ever be all-in-all to anyone; it is impossible at the moment to tell if this one will replace Baker or Harvard.

The Harvard Brief Dictionary of Music. By Willi Apel and Ralph T. Daniel. Harvard University Press, Cambridge. 341 pages. $3.95. A little brother to the Harvard Dictionary of Music, this is designed, as so many reference books are today, for the "amateur." Perhaps this approach will run itself out one day and we can have small, yet "complete" lexicons unabashedly

aimed at a serious audience. However, that seems too much to hope for. In the meantime, we can be fairly well content with this little volume. It contains no biographies of course, but many descriptions of works and informative discussions of various subjects. Let's see how it treats this "quaver" business. Where the Oxford gentlemen in the book above toss off "eighth note" as "American for quaver," the Harvard counterparts politely send you from "quaver" to "Notes and rests," where you will find a table of the equivalents. You have to search under each item for its English equivalent (if you want it) in the "New College Encyclopedia." **(Note:** Willi Apel's treatise on notation is one of the authorities quoted by the Oxfordians. Forgive this momentary chauvinism. Apel is now professor of musicology at Indiana University.) As for "through-composed," we are referred to "strophic," where the definition is properly given, without any nationalistic tag. Incidentally, it *is* an awkward phrase, but is "composed throughout" much better?

A Big One for Folk Song Lovers

The Folk Songs of North America. By Alan Lomax. Doubleday, Garden City, N. Y. 595 pages plus appendices and index of song titles. Illustrated by Michael Leonard. Melodies and guitar chords transcribed by Peggy Seeger. 100 piano arrangements by Matyas Seiber and Don Banks. Editorial assistant, Shirley Collins. $7.50. The anthropological Alan Lomax has divided the 317 songs so lovingly collected into four basic regional sources: the North; the Southern Mountains and Backwoods; the West; the Negro South. These are plainly shown in the colored maps on the endpapers, together with the cities and places important in American folk song. Each song is traced to its origin, under such classifications as New England mariners, Yankee soldiers, and sailors, shouters and shakers, pioneers, timber tigers, workers and farmers under "The north"; Blue Ridge, old ballads, lonesome love songs, frolic tunes, white spirituals, rowdy ways, murder ballads, and hard times and the hillbilly for "The south mountains and backwoods"; and so on throughout the geographical divisions. It is a fascinating panoply, deeply rewarding for those who feel deeply about origins and folk ways. Often several variations of a song are given to show how it changed as it moved. You will find the introduction a collection of colorful chapters in the nation's living and singing, and as for the songs themselves well, they are there to be sung, to be listened to, to be experienced.

A Pair for Jazz Buffs

Jazz Street: A Photographic exploration into the world of jazz. By Dennis Stock. Text by Nat Hentoff. Doubleday Garden City, N. Y. 130 photographs; 63 pages of text. $6.95. A handsome, intimately revealing, occasionally breathtaking pictorial parade through the garishly lit night world of the jazz great; faces, hands, gyrations, pensive moments of rest or restless moments of hysteria; the subjects compelling in themselves but doubly compelling by virtue of the loving eye that has captured them. Between the glistening black endpapers where a streak of light reveals a trumpeter backstage ready to go on, from the jaunty little trumpet player on a New Orleans street at dawn to a weary bass-toter on a New York crossing at another dawn, the photographer-artist holds you spellbound. The well-known writer has supplied captions as appropriately and affectionately. We defy you ever to forget the sequence on Louis Armstrong, the sweet countenance of Sidney Bechet, the sharp black-and-white contrast of Rex Stewart at Eddie Condon's—the entire gallery is, as a matter of fact, sharp between black and white—and the dozens of faces, instruments, and bodies that flash past so vividly that they seem to be accompanied by sound. Don't miss this heady treat.

The Jazz Titans. By Robert George Reisner, Doubleday, Garden City, N. Y. 168 pages including "the parlance of hip," a glossary. Drawings by Harrison Cruse. Paper. $1.50. Called a pocket ("hip," of course) encyclopedia of major figures in modern jazz, this little volume covers thirty-three "titans" (omitting "many other beautiful modern cats") in short biographical sketches, bibliographies, and discographies. Handy for the hip, the glossary carries the unwary from "ace" (buddy, also dollar) to "zoot" (exaggerated, ostentatious—obsolete) and provides an "insane" (very good) guide to the "far out" (self-evident) world that encompasses any number of pleasures not ordinarily thought of as musical. The author is avowedly opinionated and may be read with a grain of salt (no hip translation) and a pair of blinders if the reader has delicate sensibilities.

Higher Realms of the Law

Legal Protection of Literature, Art, and Music. By Stanley Rothenberg. Foreword by Abel Green. 367 pages including appendices and index. $10. Long needed in the entertainment and artistic worlds, this volume covers copyrights, contracts, and other agreements, and lets a man know exactly where he stands in relation to the law and his creation or performance. It should be in every business office and library where such questions are apt to arise. Authors, composers, performers will find it invaluable. The laws are outlined in detail and facsimiles of applications are shown. You should never make a legal mistake with this book on your shelf.

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GENIA ROBINOR

EMINENT PIANIST-PEDAGOGUE

Judge: Semi-Finals Piano Contest, NFMC Liberty District, Pennsylvania, March, 1959

Faculty Member: Philadelphia, Musical Academy, 3rd St. Music School Settlement, N.Y.C.

Member: Leschetizky Association
National Guild of Piano Teachers

Teacher of two successive winners of the Leschetizky New York Town Hall Debut Award—1955 *and* 1959. Other students have won the Philadelphia Children's and Youth Contests appearing with the Philadelphia Orchestra and currently performing in concerts and with orchestras throughout the country.

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MUSIC REVIEWS

Music for the New Year by Martha C. Galt

The old year now away is fled,
The new year it is entered;
Then let us now our sins downtread,
And joyfully all appear.
Tune: "Greensleeves"

BOOKS:

We can think of no better way to start the New Year than by starting a hand bell choir and enjoying the variety of music which it affords. Having made the preliminary gesture of studying the book by Doris Watson, "The Handbell Choir," then the next step is acquiring repertoire. This is to be found in the small collection called "Book of Handbell Music, Set I" also by Doris Watson, who is an authority on the subject. This contains over 30 selections, varying from carols and folk songs to hymns and changes, which can enrich church music and hold the interest of young people. Both books are publications of the H. W. Gray Company.

"Thinking for Orchestra" by René Leibowitz and Jan Maguire is a very practical approach to the study of orchestration, whereby the student is enabled to think in orchestral terms as opposed to the theoretical viewpoint. It is in two sections: Section I is the exercise book whereby the student takes a greatly reduced score and reconstructs it according to his thoughts of effective scoring; Section II gives many examples of scores from the classic to the contemporary composers, thoroughly analyzing them and studying the viewpoint of the composers quoted, and their methods of handling the instruments of an orchestra. Scores by Beethoven, Berlioz, Debussy, Mahler, Mendelssohn, Ravel, Rossini, Strauss, Stravinsky, Samuel Barber, and many others, are quoted; and a broad outlook on the horizon of orchestration is the ultimate result. It is published by G. Schirmer, Inc.

MINIATURE SCORES FOR STUDY:

In "Symphony No. 4, Op. 80," by Ernst Toch, which was commissioned by The Women's Association of the Minneapolis Symphony Orchestra, the composer has sought to venerate the memory of a dear friend, Marian MacDowell. There is heard the voice of a speaker, between the first and second movements, and the second and third. This voice appears unobtrusively as if part of the instrumentation and tells of the impact of her influence on his life and, in simply couched phrases, gives a short eulogy of her work. There are German and English texts, which may or may not be used as part of the symphony, but they certainly add forcefulness to its interpretation. It is from Mills Music, Inc.

"Interplay for Piano and Orchestra" is by Morton Gould, also from the same publisher. It is one of those typically Gould-ish numbers, full of lightness and gay spirits, as it scampers all over the keyboard in its rhythmical frolic, delightful to hear and to play. It is in four movements, the Gavotte and Blues being unusually attractive. Score and parts are available on rental basis, and also a two-piano reduction made by the composer may be purchased. Columbia, Epic, and Victor-RCA also make recordings of the number.

From the Carl Fischer Study Score Series comes a contemporary setting of "Song of Songs" by Lukas Foss. It is a Biblical Solo Cantata based on verses from the Song of Solomon, and is scored for soprano or mezzo soprano and orchestra. It was commissioned by the League of Composers for Ellabelle Davis, and premiered by the Boston Symphony Orchestra with Miss Davis as soloist. Columbia Records has recorded with Jennie Tourel as soloist with the New York Philharmonic. It is also published for voice and piano, and orchestral parts are available from the publisher. "Symphony No. 3 in D Major" by Tschaikovsky (the "Polish Symphony") may be studied from the score as published by the Southern Music Publishing Company. This Symphony and his famous "B♭ Minor Concerto" were successfully performed in Moscow in November, 1875, helping dispell much of the great depression under which he was laboring. Each of his symphonies has reflected some dominating influence under which he was living, and this, the Third, seems to have been colored by his deepened interest in the works of Schumann. This study score contains a piano arrangement by Anis Fuleihan, who also arranged the conducting format.

CHAMBER OPERA:

"Hello Out There" is a chamber opera in one act with music by Jack Beeson with text adapted from the play by William Saroyan, duration about 40 minutes. It is the sordid story of a gambler whose luck has run out and he has been incarcerated in a jail for another crime and is lonely. To his call, "Hello Out There!" the Girl who cleans the jail replies, and when asked her name replies, "This here is Emily," and she was lonely too. The two singing roles are for baritone and soprano, to which is added a tenor role near the end, that of The Husband. It moves dramatically to its ultimate sordid conclusion with two others as speakers and one walk-on role. The music which is contemporary is quite dramatic and well equipped to carry through the text, and is not of the difficulty which would prohibit its performance from the piano-vocal score, for an amateur group interested in chamber opera. It is a Mills Music publication, from whom orchestral parts may be rented.

CANTATA:

The magnificent "Te Deum Laudamas" and "Jubilate Deo" by the 17th Century English composer, Henry Purcell, has reappeared in a new edition edited by Don Smithers for G. Schirmer Inc. It is for solo voices, mixed chorus and piano or organ accompaniment. Although it was considered to be Purcell's masterpiece, it was rescued from obscurity in 1895, by Frederick Bridge and restored to its original version, and freed of the numerous arrangements and editions at the hands of other composers. This is a notable achievement and should be a joy to choral groups for singing. Sam Raphling has added another fine version of Walt Whitman's famous poem, "I Hear America Singing," in his cantata by that name. It is for medium range solo voice, chorus, and orchestra (parts available on rental basis). The piano-vocal score is sufficient for performance by

choral groups and is colorful in its interpretation of the famous text. It is a Mercury Music publication.

Tyrolean Scenes with music adapted from Rossini's "William Tell" by Arnold Foster, is not a cantata in the strict sense of the word, but the arranger calls it a "Suite for Chorus and Orchestra." The idea that Rossini's music had possibilities for such a choral work was suggested by Dr. Ralph Vaughan Williams. And so the idea grew, and Roberta Foster wrote the words while Arnold Foster simplified and adapted the music which became a very intriguing choral suite with great possibilities for performance. Orchestral material is on hire from the publishers, Stainer & Bell Ltd., whose agents are Galaxy Music Corporation. The duration is 26 minutes, and the piano-vocal score is not difficult. There are eight parts with several instrumental numbers.

VOCAL SOLOS:

Kurt Adler has assembled a very entertaining selection of "Songs from Light Operas" for soprano voice. He includes both the original text and the English translation, together with a little thumb-nail sketch of just what the song is about in its connection with the opera. There are selections from "La Perichole" and two other light operas by Offenbach, "Die Fledermaus" by Strauss, from "The Mikado" by Sullivan, "Madame Chrysanthemum" by Messager, "Robin Hood" by De Koven, "The Merry Widow" by Lehar and many other composers. The collection as compiled should be an ever-present source of joy for amateurs who seek something of the kind to draw from on occasions. It is published by G. Schirmer Inc. Also from Schirmer (a Curwen Edition) is the attractive setting of Hilaire Belloc's poem, "The Inn," by Francis Toye for medium voice. It requires facility and a good rhythmic feeling, for its rather simple melodic line and appealing accompaniment.

PIANO ENSEMBLE:

For two pianos, four hands, "Bahama Rumba" by John Carmichael is much fun to play. The melodic line is nicely divided between the two pianos as the infectious rhythmical rumba accompaniment continues. It is a nice number for recitals, not too difficult and with audience appeal. Galaxy Music Corporation, as agents for Augener, Ltd., distribute the edition. Mark Nevin has arranged two playable numbers for elementary grade performance. One is "Fun with a Fugue," being based on a fugue by Arensky, the other is "All American Medley," introducing some of Stephen Foster's songs, and closing with "Yankee Doodle" and "Dixie" being played simultaneously, surprisingly well meshed together. They are published by the B. F. Wood Music Company. Most unusual is the "Romance" by Rachmaninoff for one piano, six hands, as edited by Ruth Burgess. Although actually composed in 1891 for three of his teen-age friends, it was not published until 1948. The arranger gives Rachmaninoff's complete instructions on an annotation on the back cover. It is a Leeds Music publication.

In Memoriam

Mrs. L. R. Dingus of Kentucky passed away on August 31, just as our 1960 Fall Session concluded in Louisville. She had sent warm greetings and good wishes early in the Session by Ellen Pugh, President of Kentucky Federation. The telegram of greeting sent to her from the Session arrived before her parting hour. It touched her deeply and she exclaimed: "Oh, how I would enjoy being there." Mrs. Rutherford Hoppe, National Board Member from Kentucky, represented National Federation at the Service. Also in tribute to her, a Living Memorial was established in the Foundation for the Advancement of Music and a floral tribute sent to the Memorial Service.

Mrs. Dingus served both the Kentucky and National Federations faithfully and devotedly for decades. Among the many capacities in which she served were: President of Kentucky Federation, National Board Member, National Chairman of American Folk Music Research, and National Chairman of Rural Music. (See Mrs. Reynolds' column on Life and Individual Members for the Citation to Mrs. Dingus.)

Her friends have related unique experiences in Mrs. Dingus' very interesting, enriched life: "She studied piano in Vienna when Franz Joseph was emperor and the city was very gay; and she resided on the estate of the nobility and taught English to the three little girls." Another says that "Mrs. Dingus once told me that she roomed with Clara Clemens, Mark Twain's daughter, in Vienna and went through Clara's romance with Gabrilowitch with her. Of her memories of that European study period of her life, she said they were like a beautiful old gown hanging in a closet. Others didn't know about it, but *she* did and she could look at it whenever she wished." Mrs. Dingus is survived by a daughter, Elizabeth, Mrs. Edward C. Melvin, 709 Orchard Avenue, Pittsburgh, Pennsylvania.

Dr. Hazel Gertrude Kinscella, Professor Emeritus of Music at the University of Washington and nationally known as one of the greatest of music educators, died on July 14 in Seattle at the age of 72.

Born in Nora Springs, Iowa, Dr. Kinscella joined the University of Washington faculty in 1942, retired in 1958. She held Bachelor's degrees in Music, Fine Arts, and Arts from the University of Nebraska, MA from Columbia, and PhD from the University of Washington.

A member of Phi Beta Kappa and Mu Phi Epsilon, she was recognized nationally as an authority on research in American music and as a piano consultant. Dr. Kinscella established and developed the American Music Center within the University of Washington School of Music library. She was author of a number of books on music and was editor and arranger of "Folk Songs and Fiddle Tunes of the USA." During many administrations, she was Washington States' Advisory Chairman on American Music and Folk Music. She also wrote "History Sings," a Junior study course book.

The University of Washington will be the recipient of her Americana and her estate.

Oscar Hammerstein II died at the age of 65 on August 23, and we echo the words of Stanley Adams, President of ASCAP: "Not only the entire music world, but all those who derived such pleasure from his many beautiful songs and musical plays are saddened. He was a uniquely talented man, a giant in stature and in his profession."

In 40 years on Broadway, he wrote words to more than 500 songs —almost all written for the theater. "Oklahoma," which he wrote with Richard Rodgers in 1943, set a new style for American musicals which made them enduring works of the theater. Other hits included "Carousel," "South Pacific," "The King and I," "The Sound of Music."

[**Ed. Note:** On page 23, May-June *Showcase*, we omitted mention of the Delaware State Presidency of Earl Hughes, who served for two years following Mrs. Florence Hastings. Our apologies to Mr. Hughes for our unintentional oversight.]

Junior HIGHLIGHTS

by **Blanche Schwarz Levy**

THIS issue introduces **Mr. George H. Zimmerman,** Teacher-Consultant for Music for the Dayton Public Schools, with an article "Music is About People." Mr. Zimmerman's educational materials will help many clubs to prepare internationally-tinged study sections of meetings this season. **MacDowell Festival Month** rates 18 candles this December and the story of the MacDowell Colony is reprinted from the MacDowell Colony News. On August 13, 1960, the first Edward MacDowell Medal was awarded to Thornton Wilder, whose "Bridge of San Luis Rey" and "Our Town" were done at the Colony. *Keynotes* Editor would like pictures (enclose $5.00 for cuts) and accounts of MacDowell Festival Month activities (due date December 30). Mrs. G. Ernest Moore, National Chairman, **Ways and Means** announces four new attractive and useful dollar items as aids to music clubs fund raising, as follows: Samurai Sword Letter Opener, Address Labels, Individual Guest Soap Puffs, and Golden Butter Bits.

A wonderful new Lester piano was recently the gift of the **Melva P. Jones Piano Class** of Vinton, Virginia, to their Community Center. The class was the winner of the contest offered by McGraw's Music Store. The class was federated last year and regards the NFMC as a great inspiration. **Elizabeth Gene Butt,** pianist of Norfolk, Virginia, and winner of the 1958 Stillman Kelley Scholarship, played admirably on Youth Day of the NFMC fall session at Louisville, Ky. A bouquet, too, for **Mrs. C. Arthur Bullock,** National President, who was commissioned a Kentucky Colonel last spring. A most instructive and welcome article is reprinted by permission from *Notes a tempo,* official publication of the West Virginia Music Educators Association, Winter 1959-60 edition. The title is "The Point of Music" and is written by Robert S. Baer, Head of Piano and Record Department of Galperin's Music Store in Charleston. Mr. Baer gives invaluable information in choosing a needle for your record machine.

The **Kentucky Federation** played hosts to the NFMC fall session in August and Mrs. Rutherford Hoppe was the General Chairman. Events included: a thrilling visit to historic Bardstown to tour "My Old Kentucky Home" where Stephen Collins Foster wrote his immortal song; then to the beautiful amphitheatre where Paul Green's Musical Drama "The Stephen Foster Story" received a magnificent performance; a brilliant concert by the Louisville Youth Orchestra; plus other outstanding musical experiences. The Louisville Youth Orchestra was founded in the summer of 1958 and now has 100 boys and girls; Mr. Rubin Scher is the Director.

Mrs. Vera Dougan, National Chairman of American Music, urges 100% participation in the Parade of 1961, reporting a large increase in entries last season. Of the 523 awards, 108 went to Juniors; every Junior Club should be a potent force for the promotion of good music of our own country in our own time.

Four dynamic projects of the National Junior Division rate a highlight spot in this Get-Acquainted Issue and those of you who are compiling Achievement Records will appreciate having materials for the projects you support, as follows: The Stillman Kelley Scholarship, the MacDowell Fund, the Rural School Band, and the Musical Friendship Bridge.

Musical Friendship Bridge quotes from a letter from England that bemoans the fact that they had not yet got pen pals. Ida Gordon's letter from Herne Bay, Kent, England, says: "I look forward to reading *Keynotes* Magazine and find it very interesting. We shall endeavor to produce an American Music program next month and I have been amazed to find how many American publications I already use." Mrs. Melvin G. Smith, Counselor of the BNatural Music Club, Spokane, Washington, writes of their British-American exchange program in March. Mrs. Alma Strauch, Club mother of Grace Notes Junior Music Club of Arlington, New Jersey, writes they have five children who want pen pals.

Mrs. Robert M. Fisher, Chairman of Hymns of the Month, lists selections for each month from December through June.

You will enjoy a charming account by **May Belle Cole** of Amory, Mississippi, telling the story of her inspiration to write the National Junior Collect. We are grateful to Mrs. Cole for the beautiful Junior Collect and her many years of service.

Honors skyrocketed for the 29-year-old **Junior Music Group** of the Woman's Club of Nashville, Tennessee with 100% subscription to *Junior Keynotes* (60), a double ribbon award for its Parade of American Music program, and a National Honor certificate for its 512 points of Club Rating.

"Charms on Grandmother's Bracelet" was the theme of the Howell Melody Makers of Davis, Oklahoma. Talented young people received scholarships last summer from the income on **Michigan's Lodges** at Inter-

The University of Rochester

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lochen. The lively 41 member group of the **Randolph Junior Music Club** of Vermont is immensely proud of its affiliation with the NFMC. Seven hundred music lovers of southeast Missouri enjoyed a rare treat in August when the **Dorothy Ashbaugh Juniors** of Clarkton presented a twelve-piano concert, representative of sixty-four performers. Junior Conservatory Camp enthusiast scholarship winner is Stephen Wasson, 14 year old Dayton, Ohio composer. **Massachusetts Juniors** participated in a State Federation two-day Cavalcade, with Mrs. C. Arthur Bullock as top honor guest. Mrs. Bullock announced the federation of the New England Conservatory of Music and the Boston Conservatory of Music.

New York Superior **Marjorie Lund** of White Plains, New York, won the $75 scholarship to Camp Minnowbrook, Lake Placid, New York, as well as the $320 scholarship offered by the Camp. Marjorie is a student of Editha Braham at the Westchester Conservatory of Music, which is federated. For many years the federated Camp Minnowbrook has had campers from a New York federated club, enjoying scholarships both from the Federation and the Camp's Scholarship Fund.

Kansas welcomes a new club, the **Kingman Music Makers,** comprised of members age 10 to 12. **South Dakota** boasts of fine representation in the National Federation Festivals. **Texas Junior Division** bristled with activity during the fall with District conventions. First District, with great pride, points to Steve Smith, who received the $1000 scholarship offered by Van Cliburn to the Music Department of Baylor University. Six new clubs were also welcomed by this state. **Eleanor F. Pascoe,** National Chairman Summer Music Scholarships, urges you to procure applications before March 15, 1961, and lists various camps offering scholarships. **Mrs. William B. Millard** of Pennsylvania Federation and **Rue Clark** of North Carolina Federation both voice admiration and appreciation for the Editor of *Junior Keynotes.* **Newsgatherers,** focus your attention on these dates: December 30 for February-March issue; February 27 for April-May. MacDowell stories and pictures plus Christmas activity wanted by December 30; accounts of Parade programs and Stillman Kelley reports by February 27.

Junior Keynotes Editor, Phyllis Lations Hanson, extends a MERRIE CHRISTMAS message and her blessings to everybody. We take this opportunity to return her goodwill and express our appreciation to her for her tremendous accomplishment.

The National Music Week theme for 1961 is "LET'S MAKE MUSIC AROUND THE WORLD."

We add this beautiful little poem to your holiday sentiments:

For the common things of every day
God gave men speech in the common way
For the deeper things men think and feel
God gave men poets words to reveal.
But for heights and depths no words can reach
God gave men music—the soul's own speech. Anon.

HAPPY HOLIDAYS, EVERYONE

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Our Extended Horizon

Student News, by Virginia Castoe Combs, Student Adviser

EXTENSION in the Student Division is spurred by the belief of the National Federation of Music Clubs that "The warmth of the Arts is as essential to life as the light of science, therefore creating an atmosphere conducive to things of the spirit." We believe that America's Youth is worth our most sincere effort to give them opportunities to develop their talents and to broaden their musical and cultural experiences through our Student Division activities.

New Clubs 1959-60 Season

The year 1959-60 was a very productive one for our work with the addition of 51 new groups; 12 of these are made up of Students not affiliated with music schools and 39 are College or Conservatory affiliations.

The following list by States is made up of groups sponsored by private teachers or Senior Clubs:

Arkansas: Magnolia High School Music Club, Magnolia, Miss Natabel Rice, Adviser; Student Key Note Music Club, Russellville, Linda Lou Peeler, Adviser. **Idaho:** Student Music Club, Twin Falls, Mrs. L. E. Messman, Adviser. **Illinois:** Batavia Student Club, Batavia, Mrs. Louise Duncan, Adviser. **Indiana:** Beta Epsilon Chapter, S.A.I., Evansville, Miss Shirley Plyle, Adviser; Zeta Chapter, S.A.I., Indianapolis, Diana Bradley, Adviser; Music Student Club, Muncie, Mrs. Elmo Houston. **Michigan:** Studies of Singing, Jackson, Mr. and Mrs. Charles McCool. **Missouri:** Student Mozart Music Club, Kansas City, Mrs. Harold Baugh, Adviser. **New York:** Kneisel Hall Student Club, New York, Miss Marianne Kneisel, Adviser. **Rhode Island:** Chaminade Young Artists, Providence, Mrs. Herbert Wood, Adviser. **Tennessee:** Eastland Student Music Club, Nashville, James Sherrill, Adviser.

Groups affiliated by schools and colleges:

Arizona: Shrine of Ages Choir, Flagstaff, Arizona State College, Mr. Millard Kinney. **Arkansas:** De Capo Club, Southern State College, Magnolia, Mrs. John Smart, Adviser. **California:** Idyllwild Arts Foundation, Idyllwild, Max T. Krone, President. **Colorado:** Colorado Woman's College Choir, Aurora, Dr. John Graham, Director; The Morgan High Singers, Ft. Morgan, Mr. Kenneth Jurboe, Adviser. **Idaho:** College Community Symphony Orchestra, Caldwell, Mr. Walter Cervemy, Conductor. **Illinois:** Millikin University School of Music, Decatur, Dr. J. Roger Miller, Dean. **Iowa:** Simpson Conservatory of Music, Indianola, Simpson College, Sven Lickberg, Adviser; Sioux City Morning-Side College, Sioux City, Dr. James H. Wood, Adviser. **Louisiana:** Polytechnic Institute School of Music, Ruston, Mr. R. H. E. Irvine, Adviser. **Maryland:** Washington Missionary College Student, Takoma Park, Mr. Neil Tilkens, Adviser. **Michigan:** Kellogg Community Choir, Battle Creek, Mr. Alfred Richards, Director; Hope College Piano Class, Holland, Mr. Anthony Kooiker, Adviser. **Missouri:** Conservatory of Music, University of Kansas, Kansas City, Dr. Archie Jones; Youth Symphony of the Heart of America, Kansas City, W. D. Morning, Director; Drury Chamber Orchestra, Springfield, Paul B. Carlston, Director. **New Jersey:** Carnegie School of Music, Englewood, Mabel Lane, Director; Westminster Choir College, Princeton, Warren Martin, Adviser; Union High School Students, Union, Leo Rindler, Adviser; Lacordaire School Students, Upper Montclair, Sister Catharine Cecilia O.P., Adviser. **New York:** University of Buffalo Student Club, Buffalo, Mr. Allen Giles, Adviser; University of Rochester Student Club, Rochester, Dr. Ward Woodbury, Adviser. **North Dakota:** The Varsity Bards, Univ. of N.D., Grand Forks, Mr. J. F. Fudge, Adviser; Brass Chamber Ensemble, Dickinson, Mr. Dwaine Nelson, Director; Grass Roots Singers of University of North Dakota, Grand Forks, Mr. James Fudge, Adviser. **Ohio:** Firestone Conservatory of Music, Akron University, Akron, Dr. Farley N. Hutchins, Director; The Island Opera Guild, Put-In-Bay, sponsored by Ohio State University, Dr. Theron B. McClure, Director. **Oklahoma:** Cameron College Choir, Lawton, Cameron State Agricultural College, Wm. McMurtry, Director. **Pennsylvania:** New School of Music Inc., Philadelphia, Max Aronoff, President; State Teachers' College, School of Music, Mansfield, Dr. S. M. Schmitz, Director. **South Carolina:** Euterpean Music Club of Newberry College, Newberry, Miss Caroline Feis, Adviser. **Tennessee:** Arabesque Club, Memphis State College, Memphis, Mrs. John Taylor, Adviser. **Texas:** Amarillo College Choir, Amarillo, Robert Hoffman, Director; Lubbock Christian College Choir, Lubbock, Wayne Huids, Director; Music Department West Texas State College, Canyon, Dr. Ted J. Crager, Adviser. **Utah:** Utah State University, Logan; Weber College, Ogden, Mr. Glen Hanson, Adviser. **Wisconsin:** Central State Men's Glee Club, Wisconsin State College, Stevens Point, Norman Knutzen, Director; Stout Symphonic Singers, Stout State College, Menomonie.

New This Season

Our two most recent affiliations both come from the State of Massachusetts: Boston Conservatory of Music and the New England Conservatory of Music. Of course these fine schools are not newcomers to the field of Music Education and the development of our American musical heritage. The schedule of their activities is proof of their great force for "making America truly musical" and we are proud to add them to the roster of the Student Division.

Dr. James Aliferis is President of the New England Conservatory. The school has a Preparatory Department of over 600 students, with three branches located in various sections of the city of Boston. A very unusual opportunity is offered students in organ and the church music major by making available a unique collection of representative instruments by the great builders of our day. Four of these have now been built; an Aeolian-Skinner; one designed by Robert Noehren, famous organist of the University of Michigan; a beautiful Portativ made by the Austrian builders, Rieger Organs; and one by the Swiss builders, Metzler & Sohne. The Conservatory is a member of Lowell Institute for Radio and Television which maintains one of the largest educational television networks in the country. This affords an opportunity for a television production once each month and a weekly FM broadcast. The course of study in Music Therapy, at both undergraduate and graduate levels, is the only one offered in New England. Experience in performance with full orchestra as extensive choral experience is also provided. This year also offers a new program of studies in Ballet.

At Boston Conservatory the new Fenway Series, on alternate Tuesdays throughout the year, is a series of faculty programs of unusual chamber music including a number of premieres. The Conservatory Orchestra is in the midst of a busy season, presenting unusual and little heard works. The Drama Department gave a full-scale production of "Medea" in December and the Dance Department gave a major program with the Orchestra in the same month. Student workshops in Drama and Opera are set throughout the year with a premiere performance (in this country) of Rameau's beautiful opera, "Pygmalion", Robert W. Dumm, the Dean of the Boston Conservatory, will be remembered for recent contributions to both *Showcase, Music Clubs Magazine and Junior Keynotes.*

The Texas Federation of Music Clubs has "Extended its Horizons" into the neighboring State of Tamaulipas, Republic of Mexico, by federating Clubs De Cultura Musical in Ciudad Reynosa; Srita. Orfelida Vera Issasi is Adviser. Lamar State College of Technology in Beaumont (George L. Parks, Adviser) and Lubbock College of Music (Cecil Bolton, Director) are two other new groups in the State of Texas.

New York, Michigan, and Colorado have each affiliated one new Student group already this season. Each of these is a rather unusual group whose membership

extends our work into new fields. The Young Masters Series in New York City is a Club made up of the students of Joseph Beinhorn who serves as its Adviser. Woodhaven School for Retarded Children, in Lansing, Michigan, with Mrs. George Scott as Adviser, will be our first opportunity for service in this worth-while area. Rocky Ridge Music Center Foundation, in Lakewood, Colorado, brings our list of affiliations of foundations to four. Beth Harrod Miller is Adviser for Rocky Ridge Foundation.

South Carolina Student Convention

One of the few States having an organized Student Division is South Carolina. It was the privilege of the National Student Adviser to be Honor Guest at the Third Annual Convention of the South Carolina Student Division in Columbia, November 4-5, with a total registration of 66. Each of the nine Student Clubs of the State and two visiting prospective member groups participated in either the Music School Faculty or the Student Recital. Workshops on NFMC Student Auditions, conducted by Mrs. Alia Lawson, State Auditions Chairman, and "The Professional Status of the Private Music Teacher," conducted by Dr. Eugene N. Crabb, Dean of Converse College, were well received.

The Convention theme was "Extended Horizons". Miss Kitty Kennedy member of the Furman University Student Club and President of the S.C. Student Division, presided at all meetings. Plans for the Convention were made by the very capable State Student Adviser, Mrs. Henry Mitchell, Jr., of Spartanburg, whose "Federation Husband", in proverbial form of that much-appreciated species of accessory, was indispensable to the success of the two-day event. Visiting Senior members and State officers headed by Mrs. Jack Ward, President, also added enthusiasm. A breakfast honored Mrs. Walter T. Swink, of Woodruff, past S.C. Student Adviser, and the Banquet featured the National Honor Guest who was the main speaker. The business meeting consisted of: Reports of student activity by Club representatives, presentation of new By-laws and the State Rating Sheet for the Student Division, and election of officers for the year 1960-61. The Installation Service with the presentation of a Student Musician Insignia pin to the retiring President concluded the Convention.

Youth Day, 1961 Convention

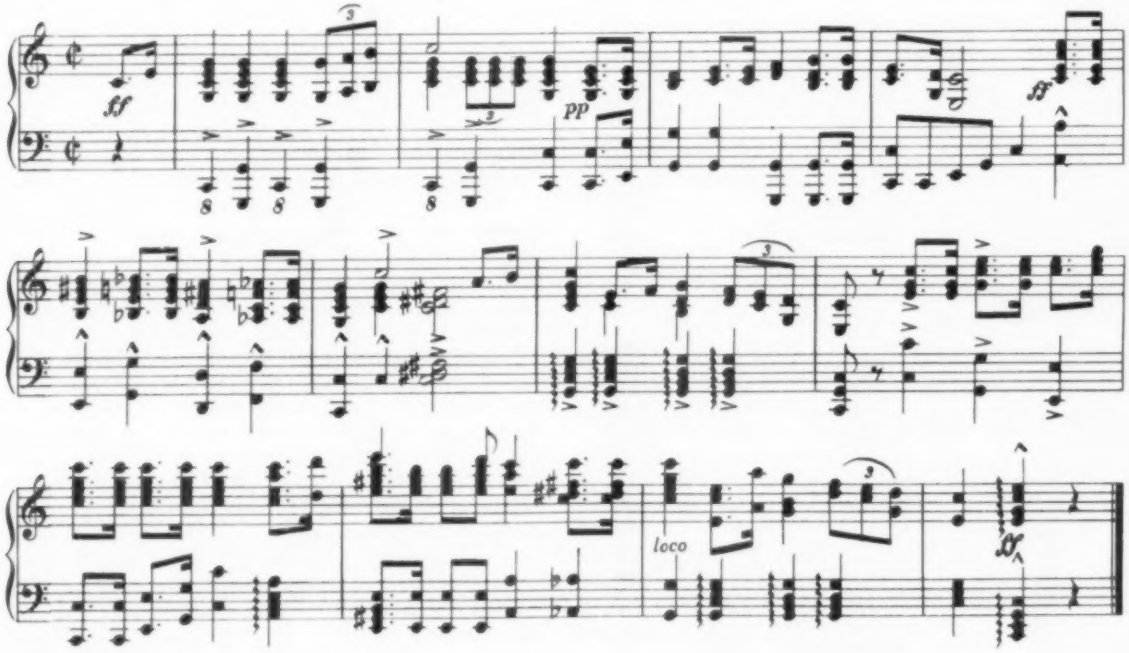
Myriad plans of somewhat fabulous proportions for Youth Day at the 1961 National Convention in Kansas City, Missouri, in April are now taking the form of another recitation of the outstanding accomplishments of America's Musical Youth.

Saluting...

MEXICO in their three-way 1960 celebration: It is the 150th anniversary of their Independence, which is their big celebration and the most important one. However, it is also the 100th anniversary of the War of Reform, which led to the Constitution, and the 50th anniversary of the Revolution of 1910, which deposed the Dictator Diaz.

We reproduce here excerpts from the National Anthem of Mexico. In a book entitled *National Anthems* by Paul Nettl translated by Alexander Gode the following translation of the Mexican National Anthem appears:

"Mexican brethren, at the call of war
Ready your swords, your mount to the fore,
Let the cannon rumble and let it roar
Till the echo shakes the earth's core . . ."



AUDIO-VISUAL

REVIEWS

STOP! LOOK! LISTEN!—And Write!

by Quaintance Eaton, Chairman and Eastern Representative

The accompanying article grew out of research for the Audio-Visual Music section of the Department of Music in the Community by its new Chairman. The material proved to be so vast, and the implications so great for the Federation, that the Chairman's attempt at a plan of work grew and grew. She decided that these huge "mass" media offer so much for Music Clubs' consideration that the general readers of *Showcase* would like to know about them, as well as the A-V Chairmen and State Presidents, who alone would be reached by the President's Manual. Fortunately, the Editor concurred, and the Chairman's findings are presented herewith, in somewhat unconventional form for a work plan, but, it is hoped, with "reader interest."

Too much emphasis cannot be placed on the influence of these media on our daily lives. The power of television alone is immense—and frightening. Radio seems to have taken a back seat, but from that vantage point can be of more vital use to our musical purposes than ever before. The commercial films are still smothered in the plush of opulence and the "realities" of the box office, but a glimmer of light appears now and then even in this overstuffed mammoth, while the "art" films, the experimental world (usually in 16mm), and a few courageous producers on slim budgets have created a new world for us. All these facets are touched on below, together with information about the channels we can use to express ourselves about them.

How many times has it been said that the NFMC can be the most powerful force in America—if only it speaks with one voice! While by no means urging unanimity of opinion, your Chairman merely suggests that we raise the voice we have, in support of our purposes, which we believe to be good. To help with the mechanics: the appended list of sources supplies you with targets; and soon after the publication of this issue, the A-V Chairmen and State Presidents will receive kits containing copies of this article as a guide, together with sample postcards which can be used to express your opinion of a given radio or television program. Also we shall send a questionnaire, similar to that prepared by Mrs. Naomi Reynolds, who took over the responsibility of the A-V Chairmanship after the resignation of our beloved Sigmund Spaeth, and who remains as Western Representative. We wish to express our appreciation to her for the help she has given in smoothing the way, and for many of the ideas contained in her plan of work prepared for interim use.—**Q.E., Chairman, Audio-Visual Music.**

THE exhortation expressed in the title bears no reference to physical danger, unlike its counterparts at railroad crossings. Rather it refers to possible delights. We have chosen it as the motto of the Audio-Visual Department because it embodies the sense of responsibility which we assume by virtue of our profound concern for the standards of the three huge media which feed our eyes and ears almost to the saturation point. Films, radio, and television: these are the province of the A-V department. The NFMC is dedicated to the proposition that these three shall serve to enrich us; shall bring us treasures rather than trash; delight rather than disillusion.

Therefore, stop—let us consider what there is to see and to hear. Then let us really use our eyes and ears intelligently to judge what is good and what seems to us unworthy. Finally, let us express ourselves where it is most effective—in letters to film makers, broadcasters, and TV authorities. In other words: "Stop! Look! Listen!—and Write!"

Radio to the Fore!

Of the three mass media in which music can play a large, or even determining part, radio continues to hold out the most promise for the future. By its very nature, the appeal to the ear without calling for assistance of vision, it is the perfect channel for the tonal art. In less high-flown terms, and from a realistic viewpoint, the medium has been thrown by the advent of television back into reliance on the very stuff which originally made it—talk and music. Our problem is to ensure that as much of the music as possible is the kind of music we want to listen to.

We shall have the best opportunity by approaching the problem at local levels. Very few network music programs remain: the Metropolitan Opera and the New York Philharmonic, two old standbys, head the brief list. Otherwise there are seasonal series by various orchestras: for example, the Cleveland Orchestra will launch a series over CBS on January 1 at 3:05 p.m. EST, and the same network will continue to carry its Summer Music Festival series.

The Metropolitan Opera's enlightened sponsor, the Texas Company, has temporarily solved a very sore situation—we say temporarily, but every possibility exists to make the solution stick. Irked by the practice of taping the opera for broadcast at later (and often highly inappropriate hours), the company withdrew from CBS and, through the heroic efforts of Gerald Johnstone, a veteran radio man, has formed its own network of individual stations more than 110 in 45 states, all of them carrying the program live. This is a monumental—and unprecedented—accomplishment, and deserves fervent support.

Here the local approach is all-important. Each station carries its own power of acceptance, so that appreciation from neighbors means everything. If you want the Met in your own community, it is within your power to get it and to keep it. This represents a giant step forward in decentralization, and brings the matter urgently to our own doorsteps, where we can deal with it. Your daily papers will give the information about station and time; if you wish to know the entire network or the portion of it that concerns your state, consult the tabulation below.

Another encouraging gesture toward local autonomy is CBS's decision to jettison network soap operas and throw open the large portion of afternoon time to local option. The key New York station carries several large segments under the respective piloting of several well known personalities; the emphasis is on news, recorded music (almost entirely on the light side), and occasional interviews. This format holds a great potential for the Federation. In the formative stages, music organizations can suggest programs, follow through with supplying talent, offer criticism and advice, and eventually play a determining role in local programming. Every A-V Chairman, American Music Chairman, and Auditions Chairman should become alert to the possibilities and act at once. Your National Chairman will appreciate receiving from you any ideas you propose, and any results you obtain. Here is the chance to further our Young Artists and Student Auditions, to promote our Young Composers, to advance Music Week and the Parade of American Music, and to gain recognition for our Clubs.

Further avenues remain for our exploration in radio. We should encourage to the hilt those courageous local stations that specialize in good music broadcasts. Some of them operate exclusively on FM, a boon for us, but often a trial for the management. A relatively minor but esthetically vital development is the station which depends for its livelihood on subscribers. Three may be cited: San Francisco's KPFA (actually in Berkeley) and Los Angeles's KPFK, which inspired the gift of New York's WBAI to the Pacifica Foundation, which now controls the trio. Where could one more felicitously spend $12 than in membership to one of these intrepid pioneers?

Another way we can secure good music programs is to alert our local stations to the existence of choice programs from 50 nations, prepared by the Broadcasting Foundation of America, international division of the National Educational Television and Radio Center (of whose TV activities more later). Stations who subscribe to this service can receive music, theatre, press reviews, art reviews, and kindred subjects, including complete programs of such famous music festivals as Salzburg, Bayreuth, and Stockholm.

The American Council for Better Broadcasts is doing a yeoman job in maintaining high standards in radio and TV. Every A-V chairman should know of this organization, and, if possible, subscribe to its News Letter (NFMC does subscribe, and your Chairman highly approves). This council conducts a Look-Listen Opinion Poll, which Federation members can join at little expense of money and time, and with enormous effect. (See tabulation below for particulars.)

Television—Mostly Opera

Television offers fewer opportunities for musical expression, but because of the visual impact, each exposure becomes the more meaningful. There is no substitute for the intimacy and evocativeness of a Leonard Bernstein explaining music on the small screen. Whenever one of these programs occurs, the network (CBS) should be deluged with letters of appreciation. Similarly, NBC should receive the constant support and approbation of the nation's viewers for its opera productions—curtailed in the past few years, to be sure, but still bright oases in the dreary mediocrity of TV programming.

Already on tape for presentation of January 1 is the new American opera, "Deseret," by Leonard Castle. This is an ambitious three-act work, based on a libretto by Anne Howard Bailey concerning an episode in the life of Brigham Young, the Mormon prophet and leader. It is sumptuously staged, in color, and with an excellent cast: Judith Raskin, Mac Morgan, Marjorie McClung, Rosemary Kuhlmann, Kenneth Smith, and John Alexander. The conductor is Peter Herman Adler; the director, Kirk Browning; the producer, Samuel Chotzinoff—NBC's indomitable team. The music has great merit—it is melodious, often dramatic (although the story itself does not reach great dramatic heights), and quite singable. We urge all Federation members to begin the New Year musically by viewing this opera, and commenting on it.

Menotti's perennial "Amahl and the Night Visitors" was scheduled for its traditional Christmas Day showing; Beethoven's "Fidelio" will be repeated from last year; and Mussorgsky's "Boris Godunov" will be shown on March 26. "The Love of Three Kings" by Italo Montemezzi has been postponed.

The Hallmark Company, which has regularly sponsored Menotti's work, branched out this season and took on a full-length new work, for which it should be commended. The telecast came too late to be reviewed, but will be discussed in the future. Meanwhile, your Chairman hopes that you managed to see the show, on December 16, over the NBC network. Entitled "Golden Child," the opera was written by Philip Bezanson to a libretto by Paul Engle, both members of the faculty of the State University of Iowa. The director, Robert Hartung, and the scene designer, Warren Clymer, are also Iowans. Leading singers were Brenda Lewis, Jerome Hines, Patricia Neway, and David Lloyd, Herman Grossman is the conductor; George Schaefer, the producer. It will still not be too late for your letters, addressed to Hallmark (see below).

Watch ETV!

To educational TV we must look ever increasingly for programs of the type we cherish. But until educational TV is better sponsored (a bad word, substitute "supported"), and given a place on frequencies where it can be heard by the majority of listeners, it will remain a closed, charmed circle. We must all be alert to every possibility of securing an educational station on VHF (Very High Frequencies), which are largely allocated to commercial stations. There are only 34 such stations at present, while the remainder of the total (46, which are banded in the National Educa-

tional Television and Radio Center network), are on UHF (Ultra High Frequencies), which cannot be received without a converter. All applications must be passed on by the Federal Communications Commission, which works "exceeding slow." If you are lucky enough to have an ETV station in your vicinity, cherish it! Remember what one official said of it: "Some may call ETV minority programming. But this is a minority that runs into the millions. And it is a minority that deserves quality programs not just on an occasional Tuesday evening or Sunday afternoon, but every day, during the prime viewing hours." We are that minority.

NET (National Education and Television) has already put on tape a remarkable series of classes conducted by the venerated Pablo Casals at the University of California last summer. Of straightforward format, they allow the magnetic personality of the great musician to shine forth, while the young students provide a fresh and charming foil. More than purely musical interest is here; you are admitted to the workings of a great mind and the emanations of a great soul. The New York office of NET will be glad to tell you about these programs, as well as a very successful series by the Boston Symphony and two popular programs, one a quartet of interviews with Richard Rodgers, the other a lively ragtime series of twelve films.

Let's Go to the Movies!

That is just about all your Chairman seems to have done in the past few months because, with this new responsibility, membership in the Green Sheet became a necessity. The NFMC must become intimately acquainted with the Green Sheet. It is a publication by the Film Estimate Board of National Organizations, sponsored by the industry, and representing the views of 11 national groups, the American Association of University Women, American Library Association, General Federation of Women's Clubs, National Council of Women, the DAR, and our own NFMC among them. Films are previewed and evaluated by these groups, and their opinions published in the Green Sheet monthly. These composite reviews express frank views; also each picture is rated for suggested audience classification—Adults, Mature Young People, Young People, Family, and Children. Its complete objectivity is perhaps its greatest value. Mrs. Marie Hamilton, the devoted Film Estimates Director (former editor of "Film Music") believes that readers number about 9,000,000, with copies in the thousands going to schools, libraries, Army bases, and churches. An increase in church readership embraces all three faiths. The Legion of Decency has recommended the Green Sheet; national magazines have extolled its virtues.

Music clubs are urged to make use of its unique service by sending for copies (no charge) in quantity —see address below. Not only does this duty provide the NFMC Chairman with a necessary obligation, but it enables her to participate in the evaluation of musical scores in a useful way. Whenever films of particular interest come along, she will share with the Western Representative the pleasant chore of calling them to your attention. But the Green Sheet provides an even broader basis. After all, our families go to the movies for even more reasons than to hear musical scores—and we shall be able to offer a little guidance, backed by an authoritative group.

Sweet Sixteens!

The real richness for us may possibly lie in the 16-millimeter lode. Your Chairman has no way of knowing how deeply you have mined this source already, but it is safe to assume that new veins are constantly appearing, and you may wish to know of them. At least four sources come readily to hand. Contemporary Films, Brandon Films, Encyclopaedia Britannica Films, and the National Film Board of Canada. All catalogue documentaries and educational films. For example, Britannica offers shorts on the instrumental choirs, voice, and so on. The Canadian outlet has education and folk films, and Contemporary is distributing for them a new full-hour analysis of the art of Glenn Gould, the extraordinary pianist. Other treasures lurk in the pages of their respective catalogs, and we urge you to send for them. Britannica has regional offices, which you may learn about upon enquiry from the New York address (below).

While urging all Club members never to neglect the performance and listening to live music, your chairman believes there is enough in this realm to keep an average citizen busy all year round. All the more reason for being selective. Let's search for quality, and when we find it, let's **Stop! Look! Listen!—and above all, WRITE!**

LIST OF AUDIO-VISUAL SOURCES Radio and TV

Columbia Broadcasting System (Jim Fassett); 485 Madison Avenue; New York 22, N. Y.

National Broadcasting Company (Samuel Chotzinoff) 30 Rockefeller Center, New York 20, N. Y. (Also TV)

Texaco, Inc. (Metropolitan Opera); 135 East 42nd Street; New York 17, N. Y.

American Council for Better Broadcasts (News Letter, Look-Listen Opinion Poll); 423 N. Pinckney, Madison, Wisc. (NFMC subscribes to Newsletter and your chairman can furnish several copies; for additional ones the price is 10 cents each copy for from 25-50, with corresponding savings until over 200 the price is 5 cents per copy.)

National Association for Better Radio & Television; 882 Victoria Ave., Los Angeles 5, Calif. (Publishes informative quarterly magazine; price $2.50 per year.)

Hallmark Cards (sponsoring opera, "Golden Child"); 25th and McGee, Kansas City, Mo.

National Educational Television and Radio Center (Ced Frederickson, editor); 10 Columbus Circle, New York 19. Also Broadcasting Foundation of America (international recordings).

Station WBAI, 30 East 39th St., New York 16.

Station KPFA, Berkeley, Calif.

Station KPFK, Los Angeles, Calif. (Write for subscription rates and sample program folio.)

The Green Sheet (Mrs. Marie Hamilton); Film Estimates Director, Film Estimates Board of National Organizations, 28 West 44th St., New York 36, N. Y.

Brandon Films (16 mm); 200 West 57th St., New York 19, N. Y. Catalog available.

Contemporary Films (16 mm); 267 West 25th St., New York 1, N. Y. Catalog available.

Encyclopaedia Britannica Films (16 mm); 202 East 44th St., New York 17, N. Y. Catalog available.

National Film Board of Canada (16 mm); 680 Fifth Ave., New York 19, N. Y. Catalog available.

Regional News

Alabama

The Church Music Workshop, sponsored by the Alabama Federation of Music Clubs and the University of Alabama, has again been very successful. This 12th annual Workshop was the largest, with some 250 adult and teen-age church musicians engaged in activities dealing with every aspect of church music problems. Music leaders from over the south, east, and midwest were present. Organists, choir members, music committees, ministers, laymen, youth choir leaders, and members participated in the workshops, one for adult and one for youth.

The Alabama Federation of Music Clubs is the only state federation which conducts a non-denominational church music workshop in conjunction with a State University.

Alabama Church Music Leaders, left to right, are: Mrs. Tennent Lee, Tuscaloosa, member of planning committee; Mrs. A. B. Haswell, Birmingham, member of planning committee; Mrs. J. P. Haley Jr., Selma, Co-Chairman of the Workshop; and Mrs. W. R. Norton, Florence, President of the Alabama Federation of Music Clubs.

The Adult Workshop staff included William Teague of Shreveport, Louisiana, and, from Alabama, Hugh Thomas and Jeanne Shaffer, Birmingham; Dr. Arthur Fraser, Montevallo; John Atherton, Selma.

Special classes in voice and music fundamentals were offered for students of junior and senior high school age by Dr. William Lemonds, nationally known choral director from Sewanee, Tennessee.

The original impetus for the Church Music Workshop came from the Alabama Federation, and the first sessions were held in 1949. Mrs. Philip Speir, Greenville, then President of the Alabama Federation, and Mrs. M. M. Paschall, Uniontown, then incoming President, were instrumental in the establishment of the Workshop on a permanent basis.

Since 1954 the Workshop has been held on the University campus at Tuscaloosa, Alabama.

This year, as every year since 1957, co-chairman of the Workshop for the Federation was Mrs. J. P. Haley, Jr., Selma. With Dr. William H. Rowand, Chairman of the University's Music Department, and a planning committee, Mrs. Haley is now planning the 1961 Workshop.

Arizona

Mrs. Bernice L. McDaniel, President of Arizona Federation of Music Clubs, right, presents awards voted by the Federation to Frederic Balazs, Conductor of Tucson Symphony; second from left, Mrs. D. Burr DuBois, Chairman of Symphony's Youth Concert Committee; third from left, Mrs. Charles H. Pascoe, organizer of Tucson Symphony Women's Association, and also NFMC Board Member and Chairman of Summer Scholarships. (Jack Sheaffer photo)

World-famed hat designers should beware such competition as pictured here. These "Mat Hatters" are shown as they attended the Mad Hatters Breakfast sponsored by the Tucson Symphony Women's Association at their annual meeting when officers are elected. Over 200 guests were in attendance; and prizes were given for hats that were

the most original, most beautiful, most humorous, and most typical of the theme, and most musical. Mrs. Pascoe, standing right, won the most humorous award with her "Nuts over Opera" creation, bravely topped with pecans.

Idaho

Barbara Shook, violinist, who held the Stillman Kelley scholarship for the past four years has returned to San Francisco, to continue lessons with the famed Naoum Blinder (teacher of Isaac Stern) after giving three programs in Idaho while on a brief vacation: September 9 played for the Friday Musicale at Payette, Idaho, Mrs. Jim McClure, President; September 11 for Pocatello Music Club in the home of Mrs. Ralph Jones, Sr., Mrs. Lillis Hill, accompanist, and Miss Margaret Rowland, Chairman for the event and State Chairman of Music Fund; September 14 played for her Boise admirers, young and old, and there was not a vacant seat in the Dunkley Music Hall. Mrs. Elbert Shaw, President of Tuesday Musicale presented her. Mrs. C. Griffith Bratt was the accompanist for Boise as well as Payette. Mrs. Ralph Comstock, former Western Region Vice President, was Chairman of the event inasmuch as she is the Boise Chairman of the Barbara Shook Music Fund of Idaho that is making it possible for her to return to San Francisco.

Ed. Note: See August-September *Junior Keynotes* for statement written by Barbara.

Illinois

Lincoln shares the spotlight at State Convention of the Illinois Federation of Music Clubs held at the Pick-Con-

gress Hotel April 29–May 1, 1960. From left to right, Mrs. Lyman Dawson, new State President; Mrs. Clifton Muir, First Vice President, NFMC; Mrs. Marie Morrisey Keith, former National President, NFMC; and Miss Jessie Weiler, immediate Past President of Illinois.

The Chicagoland Music Festival, August 20, brought 63,000 music enthusiasts together at Soldier Field. Directed by Philip Maxwell (who won the first NFMC Presidential Citation) and sponsored by the Chicago Tribune Charities, the Festival featured a massed chorus directed by Noble Cain, and Hoagy Carmichael. Mrs. Charles Pardee, National Vice President of the Central Region, was the NFMC representative at the event.

On October 2, the First District of the Illinois Federation of Music Clubs held a gala Open House in the Fine Arts Building, Mrs. R. T. Hillyard, District President, and Mrs. Henry L. Porter, Program Chairman. Featured speakers were: Mrs. Charles A. Pardee, National Vice President of the Central Region, and Chairman of the 1961 Biennial Convention, who discussed Convention plans; Miss Lois Winterberg, Administrative Director, NFMC Headquarters, who told of "NFMC Publications–Today and Tomorrow"; Illinois President, Mrs. Lyman Dawson, who spoke on "Our NFMC." Mrs. Marie Morrisey Keith read the NFMC Collect, and Catherine Sauer Smith, concert pianist, presented a program of six numbers.

Illinois 1960 Interlochen Scholarship winners, MacKaye Smith, Danville, violin, and Priscilla MacDougall, Evanston, violin and piano, talk with Mrs. Eleanor Young, State Treasurer, and Mrs. Helen Dawson, State President.

Louisiana

The Abbeville Music Club was organized in June and Federated in July in the beautiful Teche country of Louisiana, immortalized by Longfellow in his poem "Evangeline." Organizing President, Mrs. Toxie L. Bush, Jr., grew up in the Federation, having been Junior member, Student member, and now President of an Active Senior Club.

Pictured from left to right: Seated are Mrs. Malcolm S. Dougherty, Past State President; Mrs. W. Carruth Jones, Founder of Louisiana Federation, Past State President, and Past National Board Member for 21 years; Mrs. Frank A. Vought, Past State President, Past Dixie District President, and now serving as Vice President in Charge of Southeastern Region, NFMC, these three being the organizing team. Next is Mrs. Toxie L. Bush, Jr., President of the new club.

Standing are Mrs. Lula Moss, Mrs. Walter Primeaux, Jr., Mrs. Gene Manson, Miss Cheryl DeHart, Mrs. J. E. Johnston, Mrs. D. B. Williams, treasurer and Mrs. Catherine Blanchet, vice president.

Massachusetts

National President, Mrs. C. Arthur Bullock, came to Massachusetts to add her aid to the incoming President, Mrs. Andrew Dugald Maclachlan, in presenting to the citizens of Massachusetts the exciting "Freedom Sings," An International Autumn Cavalcade of The Massachusetts Federation of Music Clubs, written and conceived by Mrs. Maclachlan as a tribute to the

Massachusetts (C'td)

National President on her first visit to Boston as President. Royal Blue Banners with "Freedom Sings" in gold letters were flying as the Autumn Cavalcade of Music moved through crowded New England Streets from The Anchor on Beacon Street, the home of the Massachusetts President and her husband, to the New England Conservatory, Mrs. Maclachlan's Alma Mater, where Dr. James Aliferis, President, joined the Cavalcade with Mrs. Leta Whitney, the newly appointed Chairman of Governors for the Massachusetts Club. Next stop was to inspect the Famous Mapparium at The Christian Science Monitor; then, with motorcycles humming, the Cavalcade moved on to The Boston Conservatory where they saluted Dean Robert Dumm, one of the Federation's Advisory Council. At the State House, they heard an address by Governor Furcola. The Needham Junior Choir and N.E.C. students, under conductor Dr. Mabel Parkes Friswell, sang Grace Warner Gulesian's "Take me Back to Boston" a cappella on the new State House steps facing the famous Bullfinch front and echoing far over Boston Common and the Gardens.

Then the Musical Cavalcade proceeded to the north

In an impressive Candlelight Installation Ceremony, Mrs. Muriel Maclachlan, incoming President of the Massachusetts Federation, lights her candle from the candle which Mrs. C. Arthur Bullock holds.

end of the old city past Faneuil Hall and on to the Old North Church of Paul Revere fame to be greeted by Doctor Kell, Rector, and to listen to a Sacred Concert by Aliche Horth and Louise Haskell accompanied at the sweet and newly restored old organ by John Hausler from Boston University.

From there, the Cavalcade went past the Famous Teacup House of Mr. and Mrs. Joseph Butera, the President of the Butera School of Art and member of MFMC's Advisory Council. Then to the Old Touraine Hotel, home of so many musical celebrities, to hear the fine voice of Jean Gurleash of New England Conservatory. Here they were served a Yankee Luncheon, after which they proceeded to the Harvard Musical Association to listen to a musicale given by successful Young Artist and Student auditioners from various Studios of Massachusetts. The guests heard young Stephen Custer, violinist, and Susan Follett, incoming Junior President, at the piano, in a MacDowell interlude and the "Prayer of St. Francis of Assissi" by Madame D'Pisa of the Italian Federated Club, accompanied by Rachel Gilmour of the Women Organist's Club of Boston.

The Cavalcade then swung on to 19 Charles River Square to visit May Fiske Hoffman, a former President celebrating her 82nd birthday. On to Tea at Marie Bergeron's, another retired President at 122 Huntington Avenue. The exciting day ended at the Anchor where all indulged in a New England Baked Bean Supper

And now all of the candles are lighted as the newly installed Officers of the Massachusetts Federation pose on the lovely stairs at The Anchor, home of President Maclachlan and her husband.

with Apple Pan Dowdy, baked by the President, who is as noted for her culinary ability as for her long and illustrious career in Music and Drama. Here they met with their New England District President Gertrude Caulfield and former National President Ada Holding Miller.

Sunday at 3 p.m. the Cavalcade resumed at the home of Grace Warner Gulesian, composer of the "House by the Side of the Road" and retiring President. A musicale was presented here by Attelio Poto, clarinetist, Dean Dumm of Boston Conservatory, Lindy Chan from Hong Kong, and Leon Gregorian, pianist. Mrs. Bullock gave inspiring words of dedication to music and a welcome. Next came an International Smorgasbord at Vera Mirkin's home, Secretary of Massachusetts Federation, where Sandra Thieedman, Young National Honors Student in piano, was presented with Lee Fowler and his wife in a "La Boheme" duet.

The day finished with a most impressive Candlelight Installation by our National President and Massachusetts President Muriel Maclachlan and her Officers. Just before the final concert, Mrs. Bullock announced that the Boston Conservatory and New England Conservatory are now members under the National Banner.

Missouri

In attendance at the Mid-Week Festival Program at Inspiration Point, left to right: front row, Mrs. Frank Harter, St. Louis; Mrs. Roger Walwork, Jr., St. Louis; Mrs. John W. Mueller, St. Louis; Mrs. Hazel Post Gillette, Fort Worth, Texas; Mrs. Harry A. Spradling, Carthage; Mrs. Charles A. Pardee, Chicago; Mrs. Carl R. Ferris, Kansas City. Back row, Robert Keckel, St. Louis; Mrs. Frank Kastle, Hannibal; Mrs. Ralph Baumgartner, St. Louis; Mrs. Fred Niemueller, St. Louis; Mrs. James E. Nugent, Kansas City; Mrs. H. Lewis Hess, Kansas City; Mrs. Tyree G. Newbill, Kansas City; Mrs. Hal H. McHaney, Kennett.

The $295 Ann Roth Scholarship to Inspiration Point was awarded to Robert Keckel, violinist of Overland, Missouri. This scholarship was given by the friends and family of Mrs. W. K. Roth of St. Louis, Missouri, a loyal and devoted member of the MFMC for many years. The $295 State Scholarship was won by Miss Sharon Kelley, vocalist of Jefferson City, Missouri. The Kansas City Musical Club awarded a $125 scholarship to Miss Sarah Jane Hardesty, vocalist of Kansas City, Missouri.

Scholarship Students, Inspiration Point Fine Arts Colony: Left to right, Robert Keckel, Sharon Kelley, and Sarah Jane Hardesty.

Missouri was represented by twelve members of MFMC at the Mid-Week Festival program at Inspiration Point this season.

This year $603.48 was contributed to the Costume Center at Inspiration Point. Missouri had pledged $1,250 toward this project and have now paid the pledge in full. The MFMC is happy and proud to have a small part in the work at Inspiration Point Fine Arts Colony, Inc., Eureka Springs, Arkansas, and hopes in the future to be able to do a great deal more toward the growth of this fine summer opera workshop.

Dr. Alpha Mayfield of the Hannibal-LaGrange College music faculty, and a member of the board of the Missouri Federation of Music Clubs, entertained the MFMC Board (in session in Hannibal) and members of Evening Etude Federated Music Club of Hannibal at a buffet breakfast in the parlors of the girls' dormitory at the college, September 8.

Assisting Dr. Mayfield, who is a former national chairman of Opera, Eurhythmics and Pageantry for the National Federation of Music Clubs were: Mrs. Howard Higdon, Miss Beulah Doerr, Mrs. Albert Bell, Mrs. A. H. Doerr and Mrs. John Schroder of the college and Mrs. Russell Newberry and Mrs. O. L. Keithley. Verna Schultz and Nan Jo Schwada served as pages and Betty White and Sylvia Meeks assisted in serving. All four are students at Hannibal-LaGrange College.

New York

A tea in the Executive Mansion at Albany was the highlight of the New York Federation of Music Clubs Board Meeting October 9 and 10. The remarkable collection of impressionist and abstract paintings installed by Governor Nelson Rockefeller in the gracious old mansion made a colorful background for the Federation guests. Mrs. Courtlandt Van Rensselaer Schuyler, wife of the governor's executive assistant, received in Mrs. Rockefeller's absence. A short program of piano music was played by Claudette Sorel, 1951 NFMC Young Artist Winner.

Shown at the tea are, left to right: Mrs. Ruth Burgess, President, New York Federation; Mrs. Warren Knox, Local Chairman of the Board Meeting and National Chairman of Publications; Claudette Sorel, 1951 Young Artist Winner; and Mrs. Courtlandt Van Rensselaer Schuyler, who received the guests.

Preceding the tea, Mrs. Ruth Burgess, new President, presided at a luncheon at which Dr. Joseph G. Saetveit, State Supervisor of Music Education, outlined some of the problems of music teaching in the "Space Age." Dr. Hugh Flick, Associate Commissioner for cultural education and special services, discussed the new State Arts Council. Gena Branscombe, widely known composer and choral conductor, was guest of honor. The previous evening, the delegates heard a program by the Monday Musical Club in the Albany Institute of History and Art. Mrs. Merrill Bogardus, President of the Club, is a new Board Member of NYFMC. Mrs. Warren Knox, National Board Member, was Chairman of the meeting.

The appointment of a fifteen-man State Council of the Arts by Governor Nelson Rockefeller of New York is a step forward in the relations between government and the arts. The announcement, made October 9, follows a legislative appropriation of $50,000 for the purposes of a survey to determine the state's artistic resources and to recommend ways of encouraging interest in the arts.

Three members in the world of music are listed: Reginald Allen, executive director for operations at the Lincoln Center for the Performing Arts in New York City (formerly assistant general manager at the Metropoli-

New York (C'td)

tan Opera, and before that manager of the Philadelphia Orchestra); David M. Keiser, president of the New York Philharmonic Society; and Alfred J. Manuti, executive committee member, International Musicians Union.

Other members include Helen Hayes, Richard Rodgers, Mrs. W. Averell Harriman, wife of the former governor, and various representatives of art museums, historical societies, architects and a publishing firm.

At last summer's National Federation Weekend at Chautauqua, New York, of which Dr. Merle Montgomery of New York was Chairman, there were present five Presidents of the New York Federation of Music Clubs, four former Presidents and Mrs. Ruth Burgess, now President. From left to right, Mrs. Burgess, Dr. Merle Montgomery, Miss Gladys Mathew, Mrs. A. Stuart Carpenter, and Mrs. Warren Knox.

Thanks to the great initiative deployed in New York State by its Past President, Dr. Merle Montgomery, by its President, Mrs. Ruth Burgess, and by its Chairman for Summer Music Camp Scholarships, Miss Lorraine Murphy, this state has been able to give a number of partial scholarships to summer music camps. Marjorie Lund of White Plains, New York, studying with Editha Braham at the Westchester Conservatory of Music, a Federated Club, has been the recipient of a $75 scholarship to Camp Minnowbrook, Lake Placid, New York. Marjorie also won an

Superior Winner of New York State Junior Festivals Marjorie Lund, White Plains, New York, at Camp Minnowbrook, Lake Placid, New York, in a duo with Mark Reindorf who studies with Ivan Galamian at the Juilliard School

additional scholarship of $320 from Camp Minnowbrook. Marjorie was a member of the camp's Sinfonietta and performed such works as Schubert's "Unfinished Symphony," Brahms' "Serenade in D," Beethoven's "Pastorale" and Haydn's "Surprise." She was one of the featured soloists in Handel's duo violin "Sonata Op. 2 No. 6" which was played during an evening devoted to chamber music at the St. Moritz in Lake Placid on August 11. As a member of the camp's chorus Marjorie was invited to sing at the Yepez Art Galleries in Saranac Lake, New York. Among the works performed there were a Schubert "Mass in G" and DeLasso's "Echo Chorus."

On her last trip to New York City, our National President had a luncheon discussion with Miss Quaintance Eaton, National Chairman of Audio-Visual, and with Richard Frohlich, Director of Public Relations, ASCAP.

Pennsylvania

The Pennsylvania Federation of Music Clubs is now sponsoring its 23rd annual State Composition Contest. Monetary awards will be presented to the winners in each classification. Class No. I, Sacred Vocal Duet for Soprano and Alto, $50.00; Class No. II, Piano Solo, Variations on an American Folk Theme, $50.00. Entry blanks or additional information may be secured from the chairman, (Mrs.) Alice deCevee Mitchell, 1950 Beaufort Lodge Road, Harrisburg, Pa. All entries must be received by Mrs. Mitchell on or before April 1, 1961.

At a conference of the Northeast Region of the Pennsylvania Federation of Music Clubs held at Troy, Pennsylvania, September 24, action was taken by the Regional group to make available at Mansfield (Pa.) State College a scholarship in Music Education. The idea of offering encouragement to a student in the field of Music Education, as differentiated from vocal or instrumental majors, is a new departure in this area, and perhaps may be of interest to other groups. The scholarship is being set up in the hope of encouraging more talented young people to enter the field of public school music education.

As yet, no definite details have been worked out, since the project is only in the beginning stages of selecting a committee to take appropriate action. However, it is hoped that the scholarship will be ready for the 1961-62 semester. Details of this program can be furnished by Mrs. Robert Beatty, Vice President, Northeast Region, Pennsylvania Federation of Music Clubs.

North Carolina

"Snapped" during Federation Weekend at Transylvania, left to right: Dr. James Christian Pfohl, Director of Transylvania Music Camp, Brevard, North Carolina; Mrs. L. E. Arterburn, President Tennessee; Mrs. Robert Woodside, representing the South Carolina President; Mrs. Harold G. Deal, North Carolina President; Mrs. Blant Burford, National Public Relations Chairman; Mrs. Karl Harrop, representing Virginia President; Miss Marie Hurley, National Legislative Chairman; Mrs. S. H. Waddle, representing the Florida President; Mrs. Maurice Honigman, Chairman, Board of Trustees of Foundation for the Advancement of Music and National Board Member of North Carolina; Mrs. Ben Stevens, Mississippi President; Mrs. T. H. Yon, Georgia President.

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1959-1961

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Editor's Recital

A whole new year!

How exciting it is to be given the outlines of a year and allowed to fill them in.

How exciting all new things are: a new job, a new baby, a new song, a new hat.

When we stop to think about it though, it is not the newness in itself that exhilarates. It is *our* enthusiasm . . . and more—the challenge, the sense of adventure.

How can we generate such enthusiasm for the everyday? How can we hold the open-hearted wonder and joy of the Holiday season?

Once at a formal event, a former Legislator was to present a gift. She lifted the package out for the presentation, and it was a plain cardboard box, literally laced with common string — down, around, across, and every way. And as she made the presentation, she said she had asked her houseman to tie the package for her. With a radiant smile, he had said "I'd be proud to tie it." And with love and dedication he used the materials at hand, and did the job. Again, when he finished, he said "I'm proud." And so—the Legislator cut the strings one by one—and everyone in the audience knew, as she did, that this gift wrapping was priceless because it carried pride and effort and caring.

This man may not have thought about it—but life does come with fearful and wonderful strings attached. And he knew the secret of making the commonplace radiant—with self-involvement, with the use of his own talents and materials, with pride in what he *could* do, with satisfaction that his work was for others.

And maybe this is the way we can take our sparkling New Year feeling right on into the whole year as it unfolds.

l.w.

NATIONAL FEDERATION OF MUSIC CLUBS

MRS. C. ARTHUR BULLOCK • President • Canton, Pennsylvania

Nineteenth Annual National Composition Contest For

Young Composers

Sponsored by

THE STUDENT DIVISION

NATIONAL CONTEST CHAIRMAN
DR. HATTIE MAY BUTTERFIELD
Fort Smith Junior College
Fort Smith, Arkansas

NATIONAL STUDENT ADVISER
MRS. HARRY A. COMBS
1410 Fairview Avenue
Columbus 12, Ohio

Classifications

1. A sonata or comparable work for solo wind or string instrument with piano, or for any combination of 3 to 5 orchestral instruments, of which the piano may be one. *Minimum duration 8 minutes.*

2. A work for chorus (SSA, SATB, TBB, or TTBB), either unaccompanied or with accompaniment of piano, organ, or a group of not more than 10 wind or string instruments. Text must be in English. *Minimum duration 4 minutes.*

3. Composition for either solo piano or solo voice, the instrumental solo to be cast in sonata form *(minimum duration 5 minutes)*; the vocal number to be a song cycle, text in English, with piano, organ or string accompaniment *(minimum duration 4 minutes)*.

Awards

Class 1—First prize,	$175.00	Class 2—First prize,	$125.00	Class 3—First Prize,	$75.00
Second prize,	$125.00	Second prize,	$ 75.00	Second Prize,	$50.00

Judges

DR. KARL AHRENDT
Ohio University
Athens, Ohio

DR. KENT KENNAN
University of Texas
Austin, Texas

DR. VITTORIO GIANNINI
Juilliard School of Music
New York City

Contest Closes April 10, 1961

RULES

1. The competition is open to any citizen of the United States, either native born or naturalized, who will have reached his eighteenth but will not have had his twenty-sixth birthday on April 10, 1961.

2. Entrants must be members of the National Federation of Music Clubs, either through membership in a federated organization or as individual members.

3. A composer may submit only one work in each classification but may, if he wishes, enter more than one classification.

4. No work submitted may previously have been published or awarded any prize.

5. Manuscripts must be legibly written in black ink, or clearly reproduced from legibly written master copies.

6. Manuscripts must be submitted anonymously. Each entry must be accompanied by an official entry blank (obtainable from the National Contest Chairman or the State Student Advisers); this must be enclosed in a plain envelope bearing the *nom de plume* which also appears on the manuscript. *The true name of the composer must not appear on either manuscript or envelope but must appear on application blank.*

7. Entries must be postmarked not later than midnight, April 10, 1961, to be eligible for the competition. They must be sent prepaid to the Chairman of the National Composition Contest for Young Composers, Dr. Hattie May Butterfield, Fort Smith Junior College, Fort Smith, Arkansas.

8. A large self-addressed, stamped envelope for the return of manuscripts must be enclosed with the entry blank. Entries will be returned at the close of judging. While reasonable caution will be exercised, the Federation cannot assume any responsibility for damage to, or loss or destruction of, any entry. *Entrants are urged to retain a copy of each work submitted.*

9. In judging a composition submitted and in reaching their decision, the judges will consider creative ability, technical excellence and any special talents shown by the composer. If the judges feel that no entry is worthy of an award in any classification, none will be made.

For entry blanks or further information, address the Student Adviser for your state, the Contest Chairman, or NFMC Headquarters, Suite 900, 410 S. Michigan Ave., Chicago 5, Ill.

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A Youth Orchestra Festival—April 22

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Federation Young Artist Winners

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May O'Donnell and Her Dance Company

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